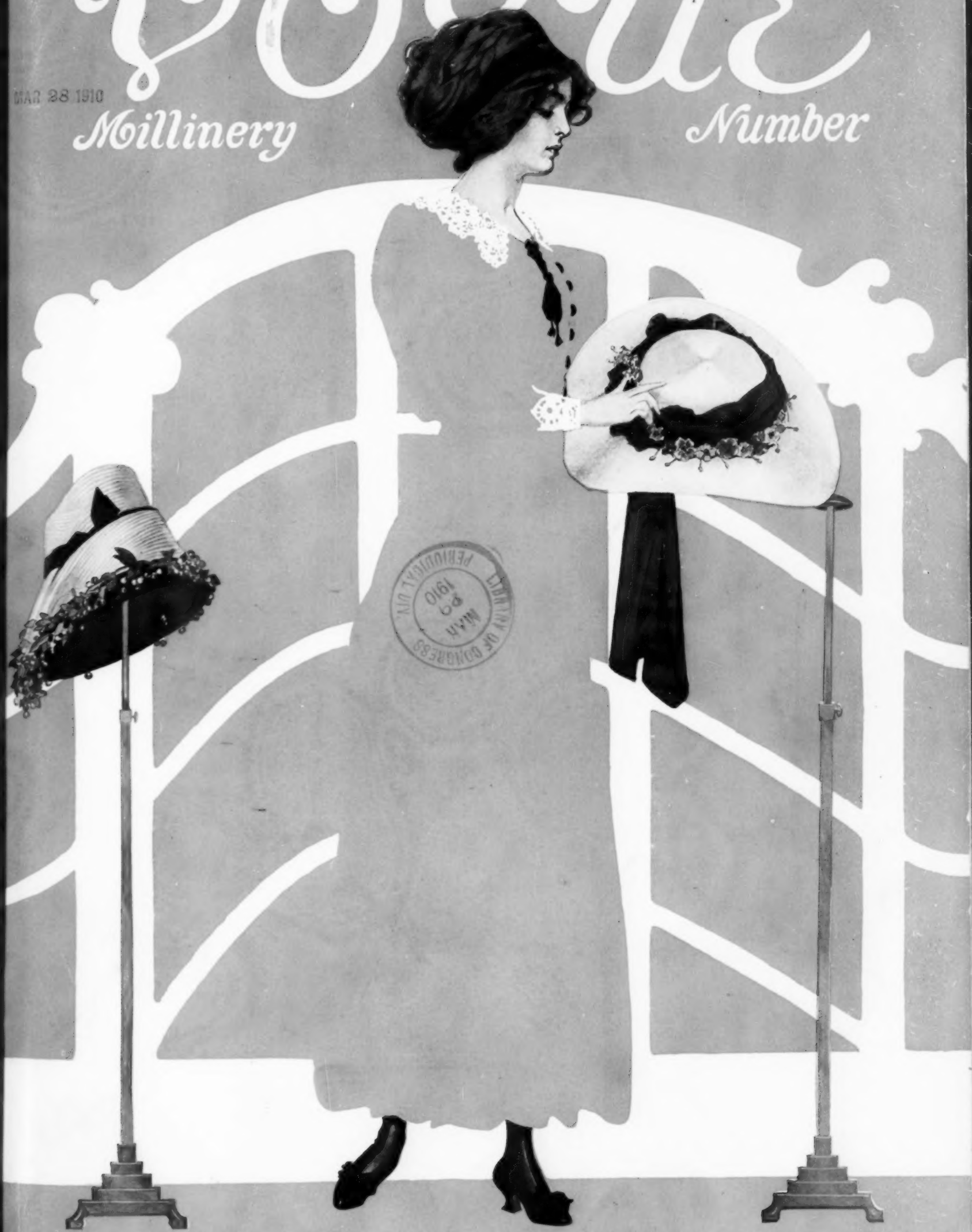
THE SMART SPRING MODE IN PARIS HATS—FIFTY MODELS

VOGUE

Millinery Number

MAR 28 1910



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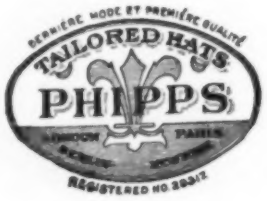
PRICE 35 CTS.

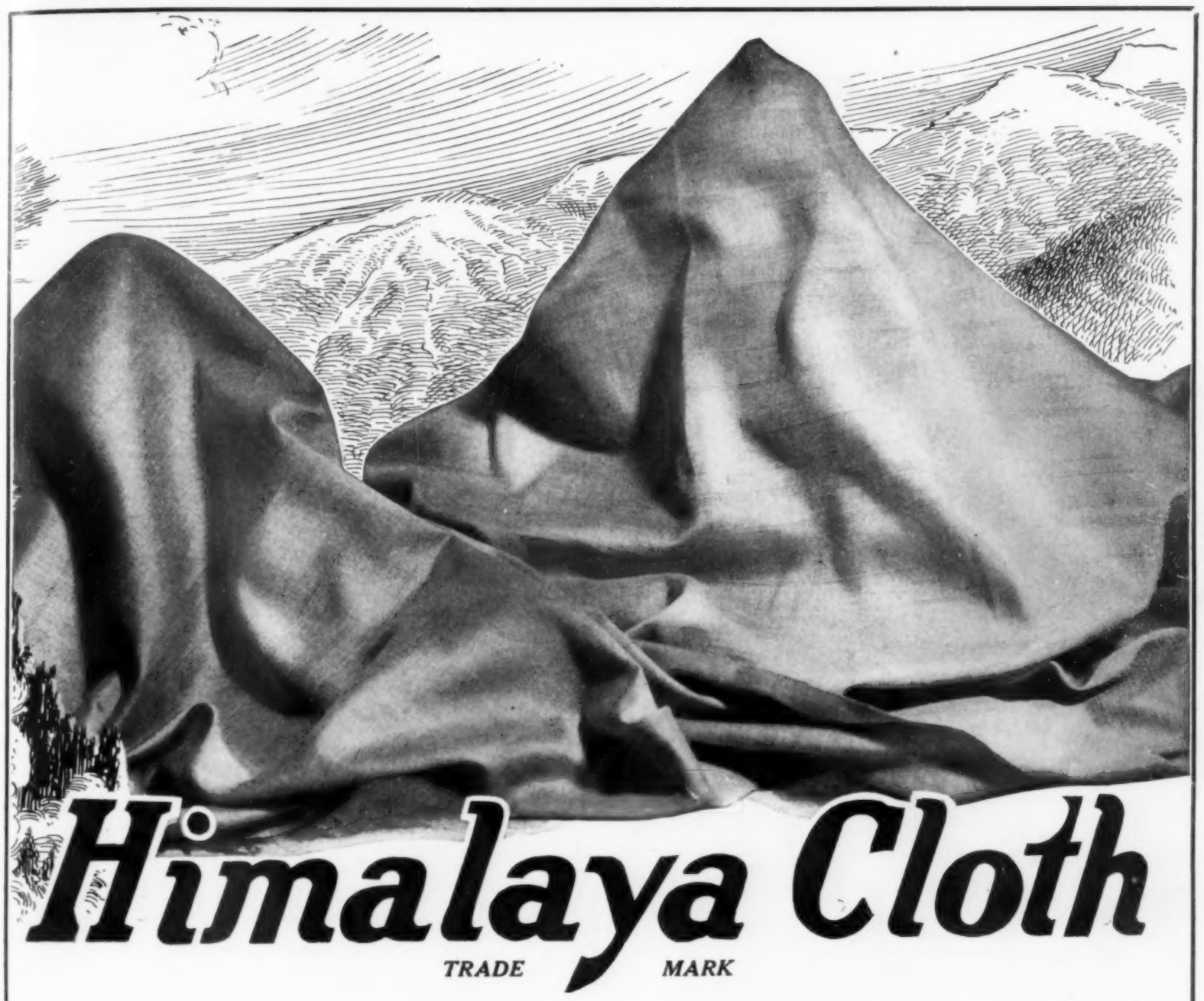
The PHIPPS Quintette

PHIPPS HATS



"The Phipps Quintette" represents the smartest styles of the season in Straw Hats. The Phipps Trade Mark guarantees long and satisfactory wear. Our hats are sold by leading dealers throughout the U. S. and Canada. Write to us if you cannot be supplied in your city.

C. M. Phipps, 41 W. 38th St., New York City



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27 inches wide. **35c per yard.** *75 shades and colors.*

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Its excellence is due to the peculiar character of the rough yarns, the care used in weaving and the perfect finish. Never wears fuzzy. Even experts can hardly distinguish it from the fashionable rough silks costing $1.00 to $1.50 per yard.

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Ask for Himalaya Cloth at the wash counter of your dealer. If it is not in stock, write us, giving his name.

Fred. Butterfield & Co.

725 Broadway, New York **Bradford, England**

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The Largest Waist House in the World

No. 146. Waist or outing shirt with wide tucks over shoulders; yoke back, either neck band or attached collar, turn back cuffs.

In Cheviots - price $3.50
In Irish Linen " 4.50
In Non-shrinkable Flannel, over 500 patterns, 5.00

Same style as 146 with turn down collar attached, long or short sleeves.

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No. 198. The Famous Forsythe Madras Waist in 1,000 patterns. To describe the style, beauty and unique appealing features of this waist would be a trial of ingenuity, for your complete satisfaction is assured when you pick your particular pattern of material.

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In Black Silks, Stripes and Fancy Silks, Satin Messaline, Crepe de Chine, French Foulards. All colors. **Price $10.00**

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Correct poise of the body and increased lung power?

This is possible if you breathe scientifically.

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The Most Becoming and Up-To-Date Styles for the Very Young Debutante and the More Mature Society Entertainer.

All that Makes for Beauty

Hairdressing, Facial Massage, Shampooing, Scalp Treatment, Coloring, Transformations, Manicuring, Coronet Braids, Turban Caps, Etc.

One of the greatest of

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Specialties is for Gray Haired Women

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LA GRECQUE CORSET
FOR THE ULTRA-FASHIONABLE WOMAN

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This corset is the peer of long models, both in its shapeliness and exclusive features.

Gives the whole figure a stylish shapeliness and permanently retains its shape. This is an exceptionally stylish corset designed especially for the ultra-fashionable woman. Worn by leaders of society and the stage.

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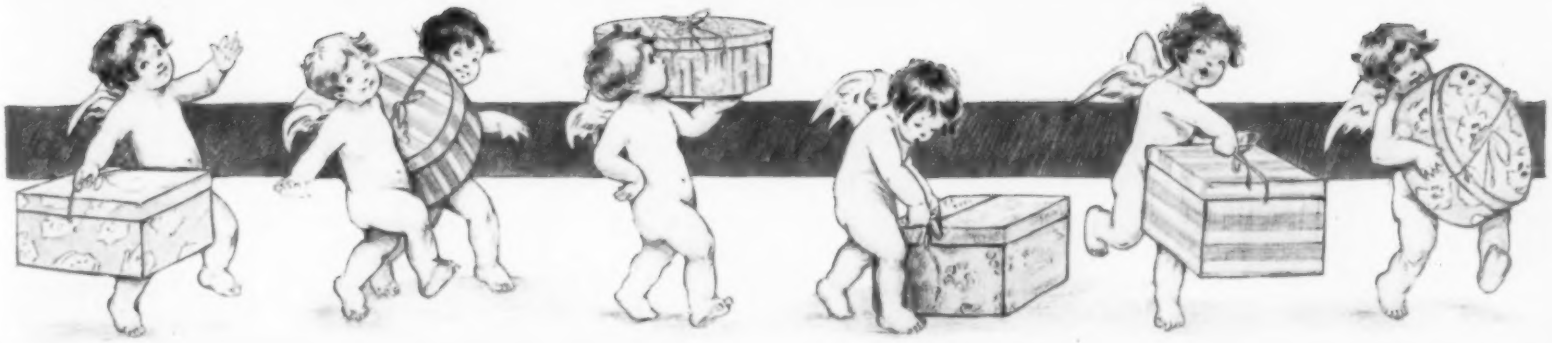

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The showing is unusually complete, both in extent and variety, affording widest choice in the selection of Millinery for formal occasions, street dress and negligee wear.

The price, in every instance, is the lowest consistent with superior materials and workmanship.

Critical inspection and a comparison of values are respectfully invited.

Best & Co.

60 & 62 West 23d Street, New York

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J. PARKER PRAY'S TOILET PREPARATIONS

No. 1989 Guaranteed under the Food and Drug Act, June 30, 1906

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The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

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The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

Send stamp for illustrated booklet.

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It comes in rolls 78 inches wide
The Inlaid Linoleum Par Excellence

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Women's Apparel Exclusively

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Authentic Spring Fashions

Trimmed Millinery — The imported models and first creations are extremely attractive, the early styles proving at once handsome and tasteful — Each arriving steamer brings additional French Model Hats.

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The "Curled Chignon" added to the "Roman Braid," produces a hairdress that charms Paris and is proclaimed the reigning style for spring.

The **"Curled Chignon,"** as illustrated, is made from best quality natural wavy hair in cap form, complete for immediate wear. Value $8.00. Specially priced at... **5.95**

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THE INTERNATIONAL REPUTATION

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Mrs. Harriet Hubbard Ayer has unhesitatingly pronounced her "The foremost teacher of physical culture for women in Europe". Mrs. Adair's world-famous GANESH preparations and treatments are unrivalled in efficacy. Royalty patronizes, and the Medical profession endorses them everywhere. *NOT genuine* without the GANESH trade-mark.

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Designed in strict accord with the styles, they produce the fashionable low bust, the long hip and back, the modish slight waist curve. They make figures and mark good dressers.

Model 506 (like cut). A smart model for medium and well developed figures.
Coutil, white. 18-30..... **$5.00**

There is illustrated only one style.

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Ask your merchant. Be fitted to ***just the right model for your individual figure*** and obtain the correct foundation for your gown.

If unable to obtain ***American Lady Corsets*** of your merchant, write to our nearest office and we will inform you where you can procure them. If we cannot refer you to a merchant in your city, we will send you direct from the factory whatever model you wish, upon receipt of the retail price.

American Lady Corset Co.

New York Detroit Chicago Paris

127-A

Tailored Suit of fine, hard-finished Serge in navy blue black or white. The coat has a three-seam, semi-fitted back, double-breasted front, and is 34 inches in length. The novel button-trimmed cuffs on the regulation coat sleeves, the mannish notched collar and lapel are of self-material. Neatly finished with a detachable vestee of white pique. Lined throughout with striped taffeta. Closes in front with large bone buttons. Seventeen gores comprise the skirt. It is made with a panel front, while the direct side gores are cut off in over-skirt effect, and joined to a deep plaited section. One of the most popular of our new Spring styles.

Order No. 127A. $17.50

127-B

The Linon in this Semi-Princess Dress is of excellent quality. A beautiful Summer lingerie dress showing such style features as the embroidered panel and the new style tunic skirt. Heavy lace attractively trims the waist and outlines the broad front panel, and the embroidered sections which extend over the shoulders. Deep plaits below these sections shape the front. The high collar is tucked and finished with a frill of lace, while the sleeves display pointed insertions and shapely cuffs. The perfect-fitting upper portion of the skirt is in tunic effect, with two embroidered sections on either side of the panel front. Desirable fulness is given the lower portion by a deep kilted flounce. Closes invisibly in back. White only.

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127-C

Tailored Suit of Fine Mannish Worsted in black, blue or gray, with a fancy stripe in self-color. Distinctive style and expert tailoring are apparent in every line. The material is an admirable Spring and Summer fabric. The coat is 34 inches in length, semi-fitted back and front, and closes single-breasted with large bone buttons. The natty notched collar and pocket flaps are of self-material, while the lapels are pleasingly inlaid with satin. Coat is lined throughout with taffeta. The skirt has seventeen gores, with the fullness laid in graceful side-plaits, stitched to pleasing depth.

Order No. 127C. $16.50

The Dresses and Suits here shown are duplicated from one of the Catalog pages. Send us your order for one, or for all three, giving us bust and waist measure, and skirt length.

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This catalog contains not only the Best Fashion Ideas from Paris and New York, as to wearing apparel for Women and Children, but also includes full lines of Men's Goods, Hats, Shoes, Gloves, Underwear, Bedding and Beds, Carpets, Furniture, Glasswear, China, Japanese Goods, Sporting Goods, Lamps, Sewing Machines, General House Furnishings, etc. It contains no "catch-penny" devices—each offering is "on honor."

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The Charles Invisible Transformation

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Reception Gowns, Street Costumes, Blouses and Neckwear

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By the simplest, most efficacious and harmless method. The wearing of the famous **Dissolvene Rubber Garments**

Produces Positive Results

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Worn With Comfort

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Rubber Face Masks remove Tan, Freckles and all impurities of the Skin Price, $5 00 prepaid. Chin Bands, $2 00.

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refers to ladies of high social prominence, who voluntarily testify to the merits of the perfected
Bust Supporters and Hip Reducers
made exclusively by her—4 to 6 inches in hip reduction is an immediate result.

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Spring and Summer Models of the Rose Lilli Corsets

shown by that celebrated Corsetiere

Mme. Rose Lilli

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Marvelous Results in Twenty Minutes

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Such is the wonderful power and effect of

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No paints; no powders; a simple application requiring not more than one minute's time. Immediately there starts a free flow of blood through the skin and tissues of the face, taking away the poisonous matters and leaving the skin as clear as a crystal, and with a color rarely seen except in youth. Absolutely harmless to the most sensitive skin.

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44

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Send for Illustrated Catalog

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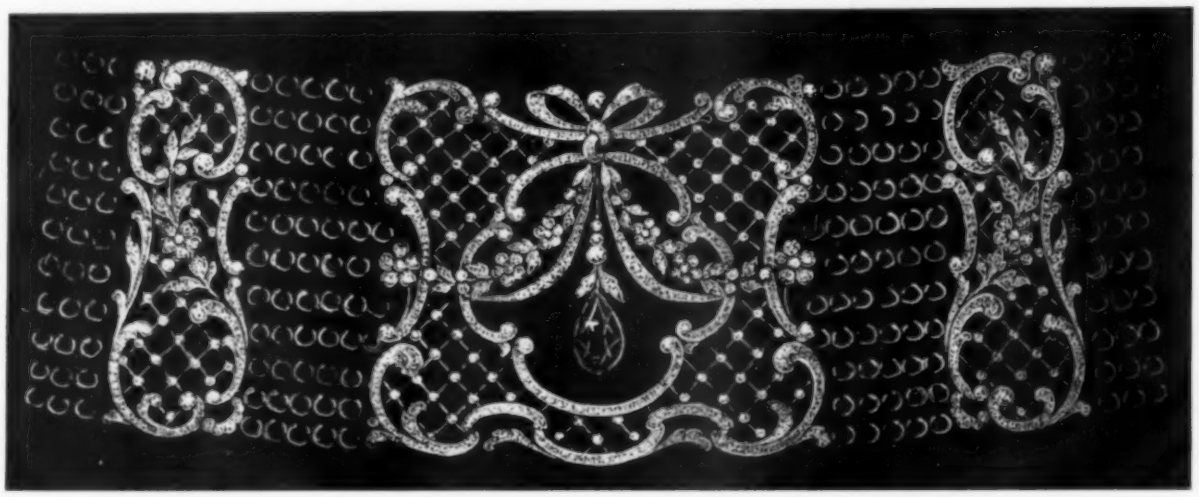
After April First also at **1 West 34th Street,** opposite Waldorf-Astoria



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The above Pearl and Diamond Collar of Louis XV design, executed by Frederics, is of the new Platinum Cobweb workmanship, set with Genuine Diamonds, and Frederics' Scientific Pearls, and Frederics' Scientific Rubies. Price, complete, $1200.

The Frederics'Reconstructed Pearls and Emeralds shown in the above piece are made in our own factories and sold at our retail stores only.

You are invited to inspect the present collection.

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Redfern Whalebone Corsets

are the correct base for the fashionable woman's gowning

The figure this season indicates curves—at the back, at the waist and over the hips.

There are various Redfern Models suiting various types of forms; each model promotes for the figure intended the lines and curves necessary for good dressing.

Redfern Models are boned with the purest Arctic Whalebone, the only boning acknowledged by dress authorities as entirely satisfactory for shaping and modeling purposes.

Redfern Models have **"Security"** *Rubber Button Hose Supporters attached and* **they range in price from $15.00 down to $3.50 per pair.**

Write for Booklet "V" on the correct fitting of your corsets

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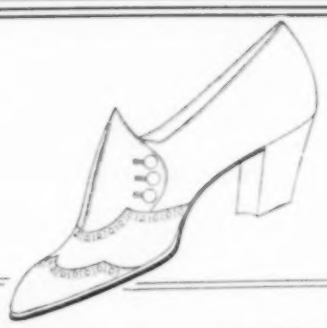
New York, Chicago, San Francisco



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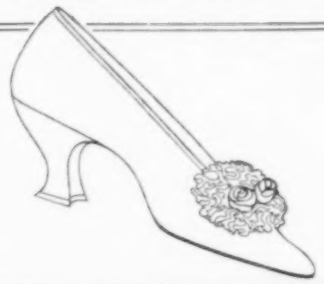

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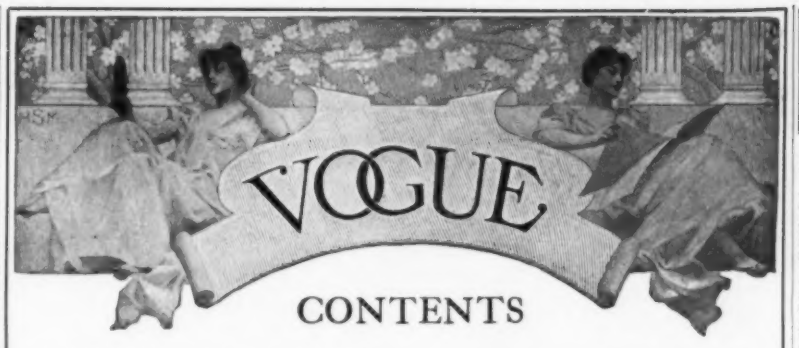

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An autographed sketch of Anna Pavlowa drawn for Vogue by Miss Jean Parke

VOGUE

THE COMING OF PAVLOWA AND MORDKIN

Russian Artists of the Dance Whose First Appearance in America Has Justified Their Much Heralded Fame

By Pierre Van Rensselaer Key

A LITHE, feminine figure appeared in the lofty doorway of a stage-made house forty feet beyond the Metropolitan Opera House footlights at eleven o'clock on the evening of February 28, and paused airily at the edge of the long flight of twisted steps that descended to the stage. Four thousand people who had waited hours for this moment stirred expectantly as the dark-haired young woman whisked her white ballet skirt smartly and extended one slender leg. No pair of eyes in that vast auditorium missed a single, deliberate, graceful step of the dancer's rhythmical journey to the stage beneath, nor the quick little skip that placed her facing the multitude, poised for her first terpsichorean effort of the night.

It was Pavlowa who waited momentarily for the orchestra's waltz strains, and it was New York's most critical assemblage that hung on the passing seconds. Then, catching the music, the world's premiere danseuse commenced, daintily, with feathery lightness, the initial dance of Delibes' ballet "Coppelia". Slowly she came; first raised on one toe-tip, with arms aloft, then completing the dance step with a perfectly executed whirl and beginning afresh. Every movement was superbly free from seeming physical exertion; each one coupled to the next with a smoothness that gave to the series the appearance of bodily continuity unmatched by any other première this generation has seen. Far up in the topmost galleries hundreds hung over the rails with eyes glued upon the moving figure. In the boxes, throughout the orchestra chairs and in the passageways circling the main floor, silent, alert spectators gazed upon that one-hundred pound bit of Russian femininity and wondered. She had done but little, yet after the initial effort the audience rose to her as a whole, applauding with one swift, spontaneous outburst which left her curtesying far out on the "apron," directly over the footlights.

Backing gracefully away, her body half bent and with head close to the stage, the reigning danseuse of all the Russias turned and ran swiftly to the spot where she had begun, and once more floated toward the gathering as before. As the first few chords from under the fingers of the master pianist proclaim the virtuso, so did this mistress of the art of the dance establish her quality. A step or two, a pirouette and a bit of pantomime—together with the most charming curtesy ever seen in the Metropolitan—were all Pavlowa had done, but combined, they were enough, and her personality did the rest. A few moments later Mordkin appeared, his magnificent physique indicating what might be expected of him, and ten minutes afterward he justified the belief, for no such perfection of masculine grace and ease in dancing has ever been shown in this country. Pantomimically, and in the many parts of Pavlowa's dances in which he participated, Mordkin rose to heights hitherto untouched. Indeed in some respects he is a more remarkable dancer than his colleague, because such exhibitions as he gave are practically unique in one of his sex.

It is history, now, the triumph of these two superlative artists, and one questions if those who have witnessed what they have accomplished will ever see it surpassed. Under the circumstances we can understand why Pavlowa found it difficult to obtain the Czar's permission to make her first trip across the seas, for this premiere of the Imperial Russian Opera has literally danced herself into the imperial household and cannot, without official consent, leave St. Petersburg. Pavlowa, at twenty-five, has surpassed the dancing standards of the greatest exponents we have known, and only one danseuse—Taglioni—is said to have been her superior. Until two years ago both she and Mordkin were unknown outside their own country. Their first foreign engagement was at Berlin, in 1907, and they astonished the Germans to an extent that made them forget, temporarily at least, their phlegmatic methods of demonstration. Last summer, in Paris, these Russians danced at the Châtelèt Theatre, and grasped the hand of success still more firmly. It was at the Châtelèt that Giulio Gatti-Casazza and Andreas Dippel, of the Metropolitan, saw Anna Pavlowa and Michael Mordkin, and straightway they set in motion the diplomatic machinery which finally resulted in overruling the strenuous objections of the Russian Czar who, for a time, would not consider letting his best artists of the dance leave the continent.

But this too is now history, for Pavlowa and Mordkin have danced for us, and have conquered as no others of their craft are likely to for many years to come. And withal, they have conducted themselves with such admirable modesty—with such quiet charm—that many since that memorable first night have, for that reason, given them added homage. After the deluge of premieres and the "posturers" of the class represented by Isadora Duncan, Maud Allan, Ruth St. Denis, and the many who belong to the vaudeville ranks, Pavlowa comes as

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The piquant dark eyed little Pavlowa posed as a Bacchante

a welcome relief. She does not interpret the compositions of great composers, clad in filmy garments with legs and feet bare, nor does she gambol, amble, or run with seeming aimlessnes about a half darkened stage set with sombre hangings to give supposed picturesqueness to the scene. Pavlowa is an exponent of the dance proper—in its accepted classic form—and of the art of pantomime. Her mission is the translation of fancy into the language of action, eloquently expressed. No idea she undertakes to convey to her audience through the medium of her art fails to be perfectly illumined, and the little stories she tells with face, body, arms, hands, legs and feet are as clear as though drawn with the brush or penned upon a sheet of paper. Her body is capable of varying nuances; her imagination is poetic; her facial expressiveness is akin to spoken words; her grace leaves nothing to be desired.

The most delightful quality of Pavlowa's art rests in her ability to combine her dancing and pantomime into a unification of visualized expressiveness. One never feels that she is what is technically known as a toe dancer. True she is that, but she is so much more that this idea is subordinated, and never obtrudes as is the case when the average premiere is exhibiting. Whenever she takes a toe position it is assumed with a certain ease and freedom that makes it appear the natural move, and in dropping to the flat of her feet she gives the impression that it is the logical progress of the dance. Even in the execution of cadenzas—for they may properly be so termed—this Russian appears able to impart to them the quality of a natural, not a forced, evolution. For example, in the first act of "Coppelia" she rises suddenly from a kneeling position and, whirling, completes three revolutions on the tip of one toe, falling back into the waiting arms of Mordkin. This sounds as though it might be anything but an integral part of a dance figure, yet it is precisely what the premiere endeavors to have it appear. And always—no matter how difficult—the step, gesture, or pose is invariably accomplished with a graceful ease that is almost nonchalant. Pavlowa has a youthfully saucy manner—a saucy body and saucy legs—but this word must not be confused with impertinence, for she is never that. There is a certain mischievous charm to her personality that carries a fascination almost, if not quite, as compelling as the amazing things she does in her most difficult moments of the dance. Although she certainly is not beautiful and probably — by most people—would not be considered even pretty, she radiates a certain something which is equally valuable. At all events it is doubtful if she would sway her audiences to any greater extent if she were an out-and-out beauty. Slight though she is this animated little Russian has muscles like strips of steel wire, and her endurance is limitless, for ever since she was a child of nine, she has toiled daily for hours under the supervision of the greatest ballet training experts Russia has known. There the ballet takes a higher rank than in any other country in the world, and long before the aspirants for first rank honors are able to reason for themselves they must practice and work until small legs and arms ache from sheer exhaustion. At eighteen, after the education in common schooling, music, acting

Photo Copyright by Mishkin Studio, N. Y.
Pavlowa is an exponent of the most difficult school of dancing

and dancing has been completed, the applicant for a premiere place in the court ballet is given the chance to appear at the opera in a solo dance, and from that time forward it is still more work—and work that is trying to the mind as well as to the body. But Pavlowa, fortunate danseuse of her time, has won, and in her own country is the recipient of almost as much attention as a ruler. Gifts, honors and all else that go with superlative success in her profession have been laid at her feet, and today she commands the highest salary ever paid a dancer—one thousand dollars a performance. Indeed there are few others in any branch of art who have received as much.

Mordkin, grave of face and quiet in manner, was paid but fifty cents an appearance only a few years ago, but even then he gave evidence of one day becoming the foremost masculine exponent of his profession, because his physique was almost perfectly proportioned, and his bodily grace unequalled. Those who have seen him at the Metropolitan now know why he is the most popular dancer of any of the men who have visited this country, for to be graceful, yet not unmanly, is a difficult task. There is no "toe work" in Mordkin's dancing. He leaps into the air in curves. He whirls twice, or three times, with nothing beneath him but space. And he is a pantomimist qualified to rank with his colleague, Pavlowa, doing more to aid her in securing the effects sought in the dance ensembles in which the latter carries the stellar parts than many, who casually look on, may suppose. Virtuosi of the dance, are these two, and its poets. We have waited long for them, in this country, and now that they have come no one who can possibly do so should miss the opportunity of seeing them.

It is the seriousness with which these two artists regard their work that has most impressed those who have come in close contact with them in New York. They both enjoy relaxation, but during all their stay here, they have found little time for anything outside their professional appearances and the preparation for them. Each morning at ten o'clock finds them on the Metropolitan Opera House stage costumed for rehearsal, and it is no half-hearted "walking through" steps or taking poses and positions. For two hours these wonderful Russians go through every detail of the dance of the night—or afternoon—practicing, perfecting and studying. It may be that a kick comes in the wrong place and has to be corrected, or, perhaps, it is a pirouette that occurs when the music demands different physical expression. Again, it may be the pantomimic part of the ballet being rehearsed that does not come up to the desired standard, and regardless of its seeming unimportance to the casual observer, the fault must be smoothed out. Between Pavlowa and Mordkin such a perfect artistic sympathy exists that some observers have ventured to suggest their engagement, but in their work, it is the art which comes first—always, and without exception. For two such exponents of the dance to toil, unremittingly, every day when they have already achieved the loftiest position in their profesion, indicates their appreciation of the saying that, "it is as hard to stay at the top as to get there."

During the first two weeks in New York, Pavlowa and Mordkin have had time for nothing aside from their duties and the regular morning rehearsal on the Metropolitan stage. Even before their début on the evening of February 28, they danced at a social function at Sherry's, and nearly every other day—in addition to the dancing required of them at the Opera House, where they number five performances a week—they have danced in private. It is for this reason they have had so little opportunity to accept the many invitations to dinners, teas and other social events that many have desired to arrange for them.

Mordkin, the lithe young Russian whose interpretation of the dance shows the perfection of masculine grace

A CHEERFUL TOMORROW FOR THE RACE

IN the turmoil of accusations and investigations that afflicts Federal, State and municipal administrations—the flamboyant presentation of which by the press, and in the monthly magazines, keeps the public in a state of nervous tension—there is danger that the constructive good, characteristic of our much criticized day, will be overlooked. Altruism in one form or another has been practised by the race for many centuries, but for the most part it has expressed itself through relief measures that have been more or less palliative, rather than preventive—measures that have had as their guiding impulse pity for the unfortunate, not a recognition of the legitimate claim that the defective, the ignorant and the inefficient have upon the better equipped and better placed classes in the community. The distinction of the nineteenth century was the development of social consciousness to an extent never before experienced, except in individual instances, and the result has been not only to revolutionize methods of charitable aid, but to raise philanthropy to a science.

However, although much good work is administered by systematically organized charitable associations, which every year are being given greater power, there still remain nearly limitless opportunities for the exercise of private benevolence, and it is the development of these welfare movements, due to individual or group initiative, that constitute the most hopeful sign of regeneration for the race. The multiplicity of existing betterment agencies of this type, to which accessions are constantly being made, indicates that society generally is being slowly but surely permeated with a sense of individual responsibility for the defectives, whether they wear purple and fine linen or are denizens of the slums. Sometimes the appeals are largely directed to enlightened selfishness, as are those of tax paying associations and Bureaus of Municipal Research, which seek by the intelligent presentation of facts, and persistent hammering, to arouse the lethargic public to a realization of the economic burdens due to grafting and inefficient public administration, from which even the humblest citizens suffer. But even these appeals are not exclusively commercial, for the wrongs of the unschooled child, as well as those of other classes of the defenceless who suffer from inefficient State and municipal government, are tellingly presented.

Among other wise efforts to relieve undesirable conditions are such object lessons as the Tuberculosis and the Congestion of Population Exhibits, for no better way has yet been devised for acquainting the general public with the gruesome actualities of life for the submerged, or for educating it in methods of prevention, than the exhibition which showed the white plague in the making, as well as its advanced stages, and as for the Child's Welfare Exhibition, to be given in New York in the autumn, it is the greatest disease and crime preventive exposition ever planned, and one that it is to be hoped will be shown in every city in the country.

But besides such ambitious methods of reform as these, there are numberless other agencies at work, and at the moment no class of betterment work is attracting more attention than that in behalf of defectives—including the cripple, the mentally deficient and (most pathetic of all) the blind. Not only have individuals and civic groups transformed a considerable number of the latter from sad and idle pensioners, isolated from the life of the community, into self-supporting, cheerful citizens, but private benevolence has done much to alleviate the sufferings of the permanently crippled child and to furnish it with employment, either for its amusement or its economic profit. Moreover there are numberless committees and societies working for the improvement of domestic and educational conditions, and in all this widespread reform effort, involving as it does the expenditure of millions of dollars annually, the guiding principle is prevention.

Intellect, skill, experience, sympathy, insight, wealth—in short all the resources that humanity can command—are being requisitioned to solve the problem of putting an end to the diseases and disorders, whether individual, physical, social or political—which afflict the world, and it is for this reason, in spite of the continual showing up of corporate, political and labor-union villainy, that the constructive work for good is triumphantly winning its way. Let us not despair, but rejoice in the opportunity to aid in bringing to the whole human race a cheerful tomorrow.

Photo Copyright by Marceau.

MRS. GEORGE GOULD AND HER DAUGHTERS

Miss Marjorie Gould (standing at the right) is to be married to Mr. Anthony Drexel, Jr., on April 19th, in St. Bartholomew's Church. Miss Vivien Gould, who will be a debutante of next season (standing at left), is to be her sister's maid of honor.

BRILLIANT GOWNING AT CHANTECLER PREMIÈRE

The Mode as Influenced by the Chantecler Craze—Eccentric and Daring Models Seen at the First Night—Madame Rostand Sets a Jewel Fashion

THE *première* of Chantecler is pronounced by old *habitués* of the theatres, who never miss first nights, to be the most brilliant in the history of the French stage; so brilliant as to be sensational. Altogether an evening to be long remembered. The new furnishings of the theatre of cerise velvet and silk; the sparkling crystal and bronze mirrors flashed glimpses of the moving crowd, the flowers and green plants transforming *salle* and *couloirs* into a veritable scene of enchantment fitly framing the play—like a legend told to children—this barnyard of plumed and feathered fowls, and little furred animals of the forest.

LIANE DE PUGY'S BRILLIANT GOWN

As eccentricities and as individual fancies rather than of the mode, were many costumes worn that evening and freely displayed in the boxes and in the foyer. Among other famous beauties, Liane de Pugy walked about dispensing programmes; wonderful in a Grecian drapery of shaded scarlet silk overhung by a chemise of white silk voile. Gold edged the chemise, and banded it high under the moulded bust, and gold shone in her dark hair parted on the forehead to fall softly at each side. Caught at one shoulder, her beautiful pearl necklace crossed to the opposite side; slipped under the belt, it fell a foot below. As she moved about, from under the scant folds of her skirt flashed her scarlet shod feet. (See illustration.)

CONSPICUOUS MODELS OF A FAMOUS DESIGNER

Paul Poiret, a designer of gowns of marked originality, accompanied two women of conspicuous gowning. One, a slender creature, as unformed as a girl in her first teens, wore a cuirass of shining, gold beaded tissue. Its diamond shaped design flashed into high relief, or darkened into shadowed bronze tints as the light caught, or left it. The heavy, half-transparent stuff clung so closely to her figure, moulding it, that every line was fully revealed; its scant skirt forbade a long step. Large buttons covered with the material marked the bust line; the long sleeves clasped her slender arms like their natural covering, and hid the hands; only the tips of the small fingers showed below. (See illustration.) In similar fashion the second girl was swathed in shining, black, bugled tulle.

CLEVER DRAPING OF BULKY FIGURE

A young *mondaine* with a charming face, but having a clumsy, heavy figure, successfully concealed its ungraceful lines under wonderful drapings of shining white crêpe de chine. Full-sweeping, and ample, the folds of the exquisite material swept about her. A long crêpe scarf drawn straight across her back, was held just back of the shoulders by large cameo clasps connected by gold chains to others set in front; then the long ends fell free to her graceful handling. Always in motion, her white, ringed hands drew them here and there; they wrapped her bare arms, or she drew one, or the other, loosely across her chest; the scintillating white stuff, hemmed with gold, fell, ever moving, about her, lightly shielding. Gold embroidery finished the ends of the scarf, and made a deep border on the skirt. Her hair of burnished bronze, parted in the middle, swept low on either side. Above her ears, at each end of a gold band, cameos were posed, connected across the back by several gold chains. (See illustration.)

SIMPLE MODEL BY CHERUIT

A blonde woman wore a gown of white satin, made on lines of extreme simplicity. The skirt shaped a corselet, low in the back. On the bust it was pulled into a wrinkling point. From the top, in the back, began a narrow panel of black velvet that reached to the hem. An embroidery of white pearl beads, and satin bugles edged the mousseline corsage, and covered the tiniest of short, tight sleeves above elbow sleeves of unlined and unhemmed chiffon. Through the transparent, unlined corsage a *soutain gorge* of flesh colored, silk woven jersey gave the observer a startling sense of complete nudity under the entire gown.

EXTREMELY DECOLLETE CORSAGE

Beautifully simple, in fine, long lines, a gown of changeable pale pink, and blue chiffon serge showed a nice example of a double skirt, the upper one, after the latest fashion, shortened in easy graceful curves at one side. Its corsage was shaped of folds laid lightly across the shoulders and drawn into a round waist line by a narrow black velvet ribbon; lapped one over the other its two short ends fastened at one side of the back; weighted

Liane de Pugy's striking toilette of scarlet silk and white voile ninon

One of Paul Poiret's original gowns—a cuirass of shining golden tissue

with round flat ornaments they hung uneven, the longest a foot in length. With the folds of the corsage parting to the waist line the lovely flesh tints, and the charming contours of the graceful back frankly revealed themselves. Baroque pearls in clusters and gold branches ornamented her coiffure. (See illustration.)

CHANTICLER NOVELTIES

To celebrate the good fortune of Chantecler, the night of the *Répétition Génerale*, Madame Rostand wore a beautiful jewel, a pendant, framing the rising sun, enamelled in gold and warm color tones. Achieved in wondrous carving "*Chantecler* and *la Poule faisane*" stand vis-a-vis, talking in their language. Really a work of art, already it has been copied and, for the moment, there is a furor to obtain it.

A great modiste is about to launch a hat modelled on the lines of the head dress Madame Simon wears in the play. Lifted high in the air a pheasant's head surmounts her forehead showing her hair as it drops nearly to her eyebrows. From each side the beautifully speckled and rarely tinted wings sweep to the back; in profile, only the lovely outline of the cheek and chin is seen. Madame Edgar Stern wore a charming toilette of fuschia tinted chiffon serge, embroidered in deeper toned, scintillating beads all hung over cerise satin. In effective combination an odd shade of old blue velvet edged the neck. (See illustration.)

COUNTESS GREFFULHE'S DINNER TOILETTE

After a day of relief work for the flood sufferers, the charming Countess Greffulhe wore to a grand dinner an adorable costume of emerald green satin veiled with tulle of the same color. Over this hung a second veil of sheerest black mousseline de soie. Edging the hem of this were several tiny frills of green and black changeable silk. The low corsage was a wonderful mélange of gold embroidery accented with emeralds, shining jet cabochons, and encrustations of black Chantilly lace, shaped low and round, all the black, gold, and green, framed a tiny round yoke of unlined, white Chantilly lace. Folds of green mousseline de soie wound her head in turban folds, held by a great gold and emerald clasp.

CHARMING RECEPTION GOWNS

In her motor car, Mrs. Mason takes daily prominent French and American women to view the ravages the encroaching water has made in the flat, outlying districts of Paris. Each day her heart is wrung anew, but, with others, she spares herself nothing, neither time, actual work, nor the misery of seeing with her own eyes the suffering among the poor people, striving feebly to find a dry spot in their sodden homes. At one of Mrs. Mason's At Homes, I noted two costumes conspicuous for their elegant individuality. One was worn by a woman whose hair was wonderfully blended in the coloring of her gown of silk voile and delicate embroidery. On the simple lines, that are the lastest word of the modes, the skirt fell full from a round waist, belted with silk in changing shades of brown and gold. Lovely bronze and gold embroidery, lightly touched with faint color shaped a round yoke that framed a round-necked guimpe of creamy Chantilly lace.

Made of a new black silken fabric; shining with all the lustre of satin, but woven with a nearly invisible design, a tailored costume quite caught my fancy. Clasping the hips closely, rather full at the hem, the skirt barely cleared the floor. A two inch plaiting hemmed it, its edges held by a fine silk cord. The coat was novel in form; without closing, it swept away from the bust, like a bird's wing, sloping into back breadths that seemed rather full, though laid in flat plait. A wider plaiting than that hemming the skirt trimmed the edge. Silk embroidered buttons with cord loops trimmed the rounding front edges, and held together a split at the back of the three-quarter long, straight sleeves. A flat round collar of exquisite old lace finished the neck of the blouse, made of transparent stuff laid over rose and gray changeable silk. The place of the usual choker was taken by a necklace of lovely pearls, counting five rows, barred by little diamonds set invisibly. Llack velvet faced the wide brim of an immense hat of rose colored straw trimmed with great chic with a wide band of black velvet ending in a bow so large that it quite shadowed the size of the hat.

HAND WOVEN FABRICS

Among new things toile de Jouy again appears in a vine trailing design, in shades of green and blue, it hems a skirt of fine, ecru, handmade linen in quite a new fashion, it is combined with the linen in the shaping of the corsage and sleeves. Like an under bodice, it rises above the linen blouse, appearing in a half belt on each side, and through slits in the sleeves. The delightful hand woven linen that composed this gown is woven in Russia. A young Russian artist in Paris, who loves all the arts and crafts of his country, has tuts linen for sale at his studio, at a price far from exorbitant. Of soft, creamy and ecru tints, it is delightfully soft to the touch and eye. Claimed to be washable, designed and woven for trimmings, are bands of the linen dotted and embroidered in gold, and short lengths for blouses, or for hems and panels, are covered with small gold dots. It is beautiful, most artistic and inexpensive.

GRACEFUL SHOULDER NOTHINGS

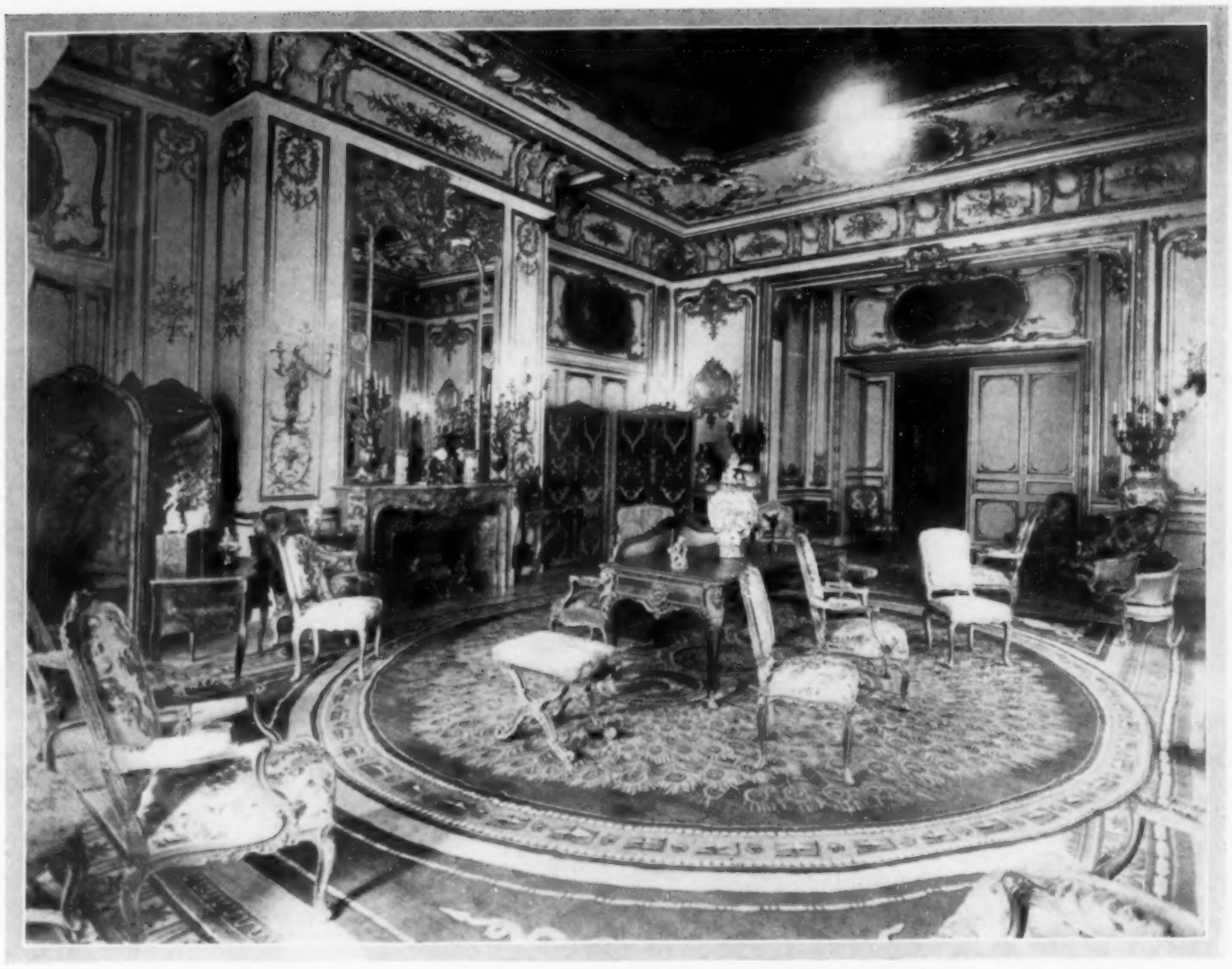
Deposing the long straight scarfs are little shawl-shaped nothings in mull, tulle and lace, I saw at Drecoll's the most adorable things of this kind, pointed in the back, with long, slender ends. They were in bright colors, pink, blue, and green, fringed and embroidered; a satin facing turned over the top edge. Fancy their quaintness over a white gown! And here I saw long tunics of brilliant green, and vivid French blue, mousseline de soie, floating in stately fashion over trailing white gowns.

COSTUME DINNERS

Mrs. John Adams Thayer last week gave a dinner at which all the women guests appeared in the costumes of the court of Louis xvth. After dinner four of the women, including Mrs. Thayer, charming in their paniered skirts, their pointed, and fichu-folded corsages, paced a stately minuet. Among the men in lace frills and powdered ribbon-tied hair, their host was conspicuous in the veritable costume of a Chinese Mandarin. At a recent "diner de têtes" the eight women guests wore their hair in the varied modes of 1830. Bow knots of hair, tied with stiff ribbon bows, and draped with flowers, all supported by a great comb; on another head the hair was drawn close to the top, and tied tightly, to rear itself aloft *á la Chinoise*—a fashion affected then—crowned with flowers and strung with pearls.

MADAME F.

Three smart toilettes sketched at the Chantecler première. A gown of blue and cerise voile, one of changeable pale pink and blue voile, and a white crêpe de chine with cameo clasps



The drawing room of Colonel Astor's house. The decorations are done in ivory and gold and the floor is covered with a wonderful Oriental rug in a peacock design

AS SEEN BY HIM

An Observance of Old Traditions—Suffrage and Society—After Easter in New York and London—Looking Backward and Toward the Summer.

IN ONE of the popular farces of a few years ago, there was the catch phrase "See who's here!" and this banal saying may well be applied to society in New York at the present day. Wherever one goes one is startled by the strange mixture of all kinds and conditions of people—not so much, perhaps, at the new accessions from other cities and communities, as at the medley of those from home. In fact, it seems doubtful if many hostesses keep account of the guests who come to their houses to dance and to make merry, for men are at a premium, and as it is quite easy to secure cards for the greater number of the larger affairs, there is no reason why some men should not go unbidden. For this reason it was the more gratifying to find that Col. Astor determined, notwithstanding the great demands upon his hospitality and good nature, to keep up the old traditions, for it was quite evident that at his Mi-Careme dance—which was nothing else than a large ball—he had consulted the list of the late Mrs. Astor, his mother. There were present many of the old New York set, which was as it should be, for why should those who have once had position, and a right to recognition, be dropped simply because others, more spectacular, have come into the ring? Indeed a bit more leavening would be a most excellent thing for New York society. For the past decade or two it has been running too much to money and sensationalism.

A corner of the ball room and art gallery

It goes without saying that the memory of this dinner and cotillion will linger long, marking as it did the return of a family of prestige to its place among those who have always been prominent in New York, and while naturally there were many who did not go among the middle aged and elderly people who do not care "to shake up their old bones" in the dance, the compliment was appreciated. It was the first entertainment given in the reconstructed house—formerly two separate residences—and Mrs. Orme Wilson, the sister of Col. Astor, received with him. The drawing room, done in ivory and gold, in the period of Louis Quinze, is on the north side, and the two halls which were formerly connected by a doorway now form one large apartment, with a grille of natural finished oak, beautifully carved. It stretches the entire length of the house, and on the evening of the entertainment was decorated with tall bay trees. The hall has a ceiling of carved bronze, laid over glass, with arches of carved wood and Caen stone, and between the north drawing room and the south reception room, there are sev-

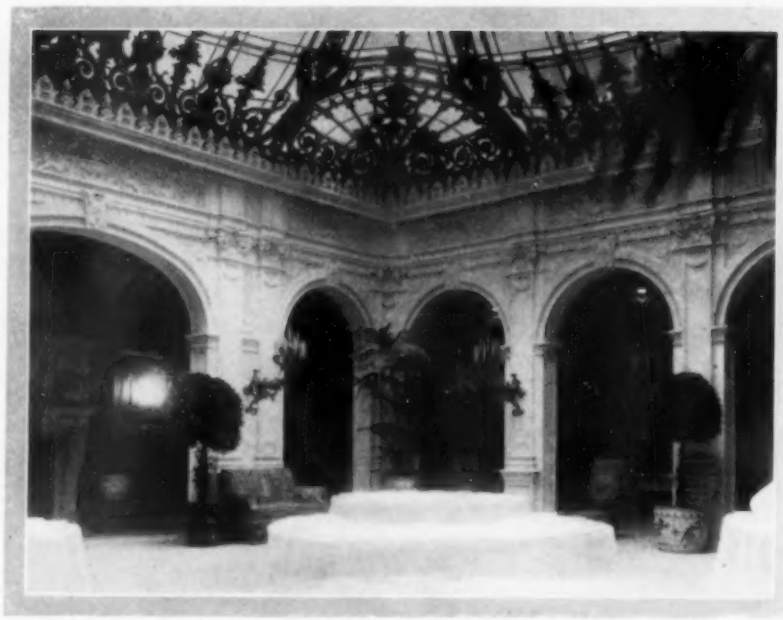
eral smaller apartments. The dining room, of gray marble hung with gold tapestries, is connected with the drawing room, and dinner was served at one large center table at which sat Col. Astor, with Lady Paget on his right as well as at four others grouped around it, and at five in the hall—Mrs. Wilson presiding at the center one. At the dinner there were one hundred guests, and another hundred and fifty were asked in afterwards to dance, the cotillion being held in the famous ball room, and led by Phœnix Ingraham from one end of the room, and Harry S. Lehr from the other. The favors were handsome trifles, including Directoire mirrors of gilt, and gilt cigar lighters, Louis Seize opera bags and pigskin jewel cases. Leather is much used for favors this winter, and I believe I have referred already to the superb presents of this kind which were given at the Townsend cotillion in Washington.

There were many entertainments on Mi-Careme, and among them Mrs. Clarence Mackay gave a dinner followed by music, at which the table decorations were tall rose trees, mimosa and forsythia. There has been quite a vogue for dwarfed bushes and trees in bloom, and Louis Seize jardinieres and flower pots of gilt are used instead of the silver stands of other days. Indeed the fernery is now rarely seen, even at small affairs. Hostesses still consult the tones of their dining and drawing rooms, when floral decorations are required, and not a few have favorite blooms which they use on all occasions.

SOCIETY FOLLIES AND STRIVINGS

But, to return to my theme, I believe that in the ardor of New York society to find something new and interesting, it has gone a bit beyond the limit. This playing at Bohemia, and sudden patronage of arts and letters are only half hearted, and therefore apt to become absurd. Indeed the zeal of neophytes is always unfortunate, for they go to extremes, and thus make the best cause ridiculous. It would seem as if all the work done for suffrage, and for those who believe in it might make a bit of a social split, but it will not have much effect as far as real society is concerned. No doubt it will be taken up with vigor in the newspapers, and among those people who have made it serve more or less a purpose, but they have not been getting much nearer the goal, merely adding to the glory and prestige of others. It has been interesting to read the names of absolutely unknown persons among the lists of those who were present at certain perfunctory semi-public entertainments, yet even in the old days, there were many women who, while conspicuous in sewing classes and charity affairs never really arrived. One used to meet many at the old Patriarchs and Assemblies who were never included among the elect at small entertainments, and there was even a suspicion that some of the grandes dames of that period, paid off other obligations than those of society by sending cards to subscription balls, or a box at the opera for a night distinctly not fashionable. It is an old trick, and after all, perhaps, this will o' the wisp—this rainbow called society—is hardly worth the chasing. Certainly from a philosophic point of view there is only the traditional bag of gold at the other end of the prismatic arc.

However, New York society is larger, and a bit more cosmopolitan than it used to be, and it promises better things, even if it has not advanced much. I met a clever man the other day who told me that he had been giving lectures on the provincialism of New York to crowded audiences in Brooklyn drawing rooms with great success. Over there they enjoy rather keenly sharp criticism of our follies, yet one and all they would doubtles rush to New York to be included among the guests at one of even the lesser of our functions. It is all very silly, and I have always regretted that the late Augustin Daly put on such a bad adaptation of that delicious French comedy of Pailerhon's "Le Monde Ou l'on Sennuie"—the World in Which One is Bored.



The hall stretches the entire length of the house and has a ceiling of glass overlaid with carved bronze.

NOTES OF EASTER HAPPENINGS

All the fashionable world flocked back to New York for the Easter tide, and there is the Drexel-Gould wedding, as well as that of the Count Sigray and Miss Daly, among the events. New engagements are announced each day, the American girls who have lived abroad annexing Austrian and Hungarian noblemen, with vast estates and medieval castles, as well as any stray English viscount, or son of belted earl. There have been two drawing rooms—now called courts—held at Buckingham Palace, and the world of London has gone to the Continent in the footsteps of their King and his gracious consort.

Those who were at Palm Beach are hurrying homeward, and Florida—although in all the charm of its semi tropical spring—is being deserted by Northern visitors. The operas are giving their last performances; plans are being made for next season, and there is the usual number of departures for Europe. Mrs. Stickney will have a second summer in London, where she has a town house, and will be included among the entertaining American hostesses; young Mrs. Drexel will be presented on her marriage; Miss Drexel will become the bride of Viscount Maidstone, and Miss Mildred Carter will marry Viscount Acheson. Mrs. Eva Willing Astor will entertain at her rented house on Hill Street, and Mrs. French Vanderbilt will give little dinners (after her return from the Continent) at her home which nestles in the shadow of the great Drexel mansion. Millionaires and multi-millionaires—I had almost said billionaires—of America, with political hostesses and a few great ladies, will give eclat to the London season, and those of us who steer clear of that city during those three months will read with satisfaction Mr. Collier's clever book on the subject.

Year after year the English people themselves are avoiding their metropolis during these rush times. They may come up for the opera, for a Court or for some ball, but they return to the country as fast as possible, for they have another season in London which is much smarter during the late autumn and early winter. If one cares to spend money with a prodigal hand one will find the British metropolis much more expensive than New York, and really far less comfortable, because to dance in June, or to go to a crowded function when the mercury is in the nineties is not the acme of bliss. The Parisians are far more sensible in holding their season in the Spring and ending it with the Grand Prix.

THE PAST SIX MONTHS AND THE FUTURE

New York has had altogether quite a successful six months, with an incursion of foreigners of the better class, less charity entertainments, and only a little more suffrage than we could have stood. The Gould cotillion and the Astor housewarming were the spectacular events of the year, and the debutantes were many, and although perhaps not as a rule of transcendent beauty, still charming and lovely girls. A Southern girl, Miss Elizabeth Lattimer, who has been one of the reigning toasts of the season, was a bridesmaid at the de Sincay-Logan wedding, one of the belles of the Astor ball, and in fact one of the most popular girls in society. Newport anticipates a gay season of a few weeks, and even at this remote period the Newport newspaper correspondents are announcing the visits of the Duchess of Marlborough; the Braganzas and perhaps the Goulds, all of which are exceedingly doubtful. But the Newport crowd will be on hand, and perhaps Mrs. Fish may be induced to entertain, if she does not part with the Crossways, while Mrs. Berwind can be depended upon, and there is no doubt that Miss Alice Drexel will make her debut this summer.

One of the spring engagements of particular interest to the Newport set is that of Miss Edith Colford and Dudley Morgan, the former the daughter of Mr. and Mrs. Sidney Colford and niece of Mrs. McCarty Little. Mrs. Colford and Mrs. McCarty Little were the Misses Chatrand, and their great grandfather was General McComb. Dudley Morgan is a son of Mr. Roger Morgan, whose second wife was Miss Bessie Hunter, and their home with its carriage way and porte cochere—a handsome old house—is one of New York's well known old landmarks which is soon to be razed to the ground.

Colonel Astor's library is a superb room decorated in rich dark tones

THREE NEW MODELS FOR TAILOR MADES. THE HEAVY, LOOSELY WOVEN CRASHES OR PONGEES ARE SUITABLE FOR THESE MODELS

FOR "FASHION DESCRIPTIONS," SEE PAGE 54.

WHAT SHE WEARS

Veiled Color in Costumes and Millinery—The Pronounced Chic of Black Lace—Changeable Moires in Adroit Combination--Some Stunning Tailor-Made Gowns—Black and White Straw Effects in the Newest Hats—The Extension Sleeve Considered—The Princess Polonaise

Charming toilette of violet moire, showing smart drapery effects and a plastron and sleeves of Duchess satin richly brocaded in gold

According to all the premonitory symptoms of the demi-season, any brilliant colors must be veiled. With all the scale of shades to choose from, the wizard artist who arranges the palette of colors that dominate women's dress—that recondite spirit who dwells in Paris or elsewhere in space—has prescribed that the royal blues, the bright greens, the golden yellows, and the blood-red of Chanteclér's comb shall be prominently in evidence. Today women of elegant taste prefer colors seen through a cloud, thereby increasing their elusive charm, and thus results the exquisite and shifting effects and cross-colors, bewildering to the imagination, and ravishingly picturesque.

BLACK LACE A VEILING MEDIUM

Not since the hey-day of the Empress Eugenie has black lace of all kinds and conditions had such determined vogue. The plain colored or changeable satins, or wonderful multi-shaded Persian designs are toned down, and to this end—after black chiffon—Chantilly lace is the most appropriate, because it is light in texture, and yet defines a delicate pattern, which a colored satin background throws into high relief. Among the approved combinations worn at the informal functions of the Lenten season, or at the five-o'clocks in the fashionable restaurants, that of black-and-white with a touch of the brilliant new red, veiled in black Chantilly lace, for guimpe and sleeves, has been predominant. Naturally, when any color bids fair to become a stampede, women of exclusive, selective taste will only admit it charily, for not to accept it at all is to render one's self rather conspicuously out of touch with the season. The advisable method is to wear it furiously when it first appears, and then discard it before the multitude is in full cry.

COLOR COSTUME NOTES

A mere touch of color, oftentimes—just a soupçon—gives a piquancy to a toilette, which obliterates any suggestion of plainness. I saw this exemplified in a box at the opera, the other night, where a woman who was one of a sumptuously gowned group might have been rendered uncomfortably conspicuous in her severe little gown of white crêpe de Chine if she had not shown the forethought to place a smart bow of large proportions, made of green louisine ribbon—that vivid emerald green that holds the eye spellbound—at one side of her square décolletage. One end of this ribbon was brought across the front, and caught at the left corner with a jeweled corsage ornament, and a band of the same doubled ribbon encircled her close coiffure, à la Grec, being stayed with a jeweled barette at the back. Very simple, but it gave such chic to her unpretentious gown that lorgnettes were leveled at her from all sides, passing by the more obvious elegancy of her companions in their toilettes of Duchess lace and chiffon-draped cloth of gold, glittering with gems.

SUMPTUOUS MOIRÉ GOWN

The pre-eminence of moiré is assured. One cannot deny the subtle charm that the new varieties possess, especially those in changeable effects. It was a dinner costume that I saw worn recently, made of a three-color changeable moiré taffetas, which showed marvelous, shifting shades in gold, and rose-color, and absinthe green, taking on new and more wonderful variegations each moment. It was made in the most severe princesse style, buttoned closely under the arms and over the hips, and had a four-inch band of the thin blonde lace known as malines laid straight around the bottom of the skirt. A semi-fitting décolleté coat-tunic, of the same lace, was made open under the arms and caught together low on the sides of the skirt with gold passementerie ornaments heavily fringed. Long drop ear-rings, of amethyst with a pearl and diamond cabochon against the lobe of each ear, gave the complement of purple, necessary to complete the rainbow gamut of color, and a round necklace of the same gems, with a discreet admixture of the absinthe-green peridot, was added. The closely coiffed head did not display the abbreviated curls that so many women are wearing, for the torsades were held only by amber-headed hairpins.

SMART DRAPED EFFECT

Another impressive moiré gown worn recently at a bridge afternoon by a woman who is noted for her exceptional taste in dress, was made of the exquisitely supple *moiré fluide*, which is as soft and flowing as its name, but prohibitive in price to any save women of unrestricted expenditure. This fabric *de luxe* was in the color of Parma violets, and was made *en princesse* with a considerable train. It was slightly veiled with draperies of self-colored chiffon-cloth in two long scarfs, shirred over cords on the shoulders, drawn down in the back and shirred again above the waist-line, falling thence in long soft tunic lines to the end of the train. On one side, these ends were caught together with a soft chou of the chiffon-cloth, where the material was slightly lifted, falling straight on the other. Of course this same drapery extended down the front as well, being shirred on cords at the waist-line. The plastron and long sleeves were made of Duchess satin in self-color, richly brocaded in gold thread. This plastron was pointed just below the waist, and curved at the top, where it overlapped the transparent guimpe of white blonde lace over gold gauze, which terminated in the high close collar of the same overlayers. A narrow round flat collar of black satin was set on the edge of the guimpe and followed its line around to the front, where it opened in collar style. The transparent oversleeves of chiffon were open on the top to reveal the rich metal-brocaded undersleeves, and were finished with a narrow banding to match the guimpe. The long sweeping lines of the sash-like scarfs gave the effect of additional hight to the already tall figure of the wearer. A broad black bi-corne hat was set low on the forehead, almost enveloping the coiffure, its sharp upturn being faced with black velvet. Against a gauzy crown of black malines was set an ostrich panache that swept buoyantly to the rear.

NEW TUCKED TUNIC

Only ideally slender women may dare to affect the new vertically tucked tunic, and for its exigencies the textile novelty known as *voile de soie* is supremely appropriate. A delightful model of this variety was worn by a youthful artiste at a musicâle given by her mother and herself one recent Lenten morning. The material for the bodice, in the color of pale turquoise, was tucked in inch-wide tucks before being laid over the messaline lining which was fitted without darts; the tucks continuing over the shoulders to form the elbow sleeves. Around the neck, the plaits were held down by heavy Venise banding, the same being set just above the waist-line, and also as cross-straps on the sides of the tunic, to keep it from spreading apart. The narrow, two-inch border set all around both portions of the tucked tunic, both back and front, was made with *ombré* velvet ribbon, shaded to a deep royal blue. This same velvet ribbon formed the belt, and the finish to the sleeves. An occasional glimpse of gold slipers and matching hosiery, and also a band of gold ribbon in the hair, added harmony to the novel ensemble.

A CAPRICE OF THE MODISTE

This fashion of extending the shoulder into the sleeves shows no abatement in general acceptance, but it is not without discomfort to the wearer. At all of the smart spring openings, at the matinees, at the picture displays, wherever well gowned women congregate and wraps are laid aside, one sees no other sleeve treatment. Women with sloping shoulders shrink from it, but end by adopting it. "So runs the world away!"

Since it is manifestly a négligée idea, this caprice of the modiste finds its most satisfactory development in a gown for the house, and a delightful *robe d'intérieur*

A novel touch is given to this gown by the band of colored broderie Anglaise done on chiffon cloth, thus revealing the rose colored petticoat

Pretty model illustrating the new tucked tunic; suitable for the slender figure

worn by a young matron when receiving her first calls of congratulation upon recovery from her *accouchement* was a dainty expression of this sartorial eccentricity. In fact, one might define it as the apotheosis of the kimono. Made of crêpe-finished foulard that had a deep tea-rose ground—between apricot and American Beauty—it was covered all over with small polka-dots of white, but it received extraordinary chic from the contrasting border of Persian design which marked one edge with an Oriental intermingling of bright green, and gold, and azure, and crimson. With what consummate simplicity of art was that charming effect obtained! The straight edges were laid over each shoulder so that the border came down in surplice fashion to the waist-line, front and back, over a tucked plastron of écru filet net, finished around the Dutch outline with heavy Russian lace in matching color. The foulard was then allowed to fall into its own lines, thus forming the elbow sleeve; being cut out in semi-fitted style under the arms and lightly attached to the sidebody seams of the silk princess slip underneath. In this way, two lines of the border came together in the back, and extended in panel style to the end of the train, the extra fullness at the waist-line, both front and back, being sustained in place by shirrings. Uniquely charming was the tunic drapery effect that was given to the cross-over side of the front by cutting it away diagonally from the knee to the train, and adding to this diagonal line the border taken from the underlapping side. A motif of Russian lace gave a detail of smartness to the mitred corner, and two chiffon roses in self-color formed the belt finish at the front. This same idea might be developed with equal success in the new Persian bordered challis patterns that have for their centre delicate stripes of blue-and-white, and pink-and-white; for challis is again presented this season in all sorts of novel temptations.

SUGGESTIONS FOR TROTTEUR GOWNS

In tailor-made gowns, one does not have to go to London or Paris for new ideas, because New York leads the world in that respect—and this spring we are favored with many novel suggestions. Among the most salient of these is the tendency to emphasize the overlapping stitchings of parts that have been eccentrically cut. A notable exponent of this new departure is a young woman who has been a reigning toast of the past season, and whose gowns always display great originality; not only because she has a clever tailor, but because he developes them from her own drawings, and invents novelties to suit her whim. Made of the new pongee known as "Baroness", which is distinguished by a heavy uneven cord that resembles a sort of rajah bengaline, its color was reseda. It had a short coat that just touched the hips, straight around. This coat was made in three over-lapping stitched sections, cut in points, and was semi-fitted by the parts being so cleverly devised in circular fashion that seams were almost eliminated. The long coat-sleeve showed the same overlap at the elbow, whence a jabot of plaited lace extended on the outside to the wrist. The flat shawl collar of self-colored moiré, piped with black, extended to the waist-line in front, where the coat was closed with two passementerie medallions in black, with a cross-loop from central buttons. The skirt exhibited the same characteristics as the coat, that portion from the knees down being cut in one with the front and attached to the gored upper portions of the back, in overlapping points, correspondingly stitched. This same idea might be applied to a homespun or serge costume. The large hat of moss-green Milan had a swathe of moss-green malines, veiled in black malines, around the crown, and a wreath of veiled tea-roses to add to the breadth of it.

Tailor made of pongee, showing the tendency to heavily stitch the oddly cut sections

SUITABLE FOR A YOUNG GIRL

Another development of the tailored *genre* was a gown intended for a very smart-looking young girl. Although it was fashioned of putty-colored cashmere—not cashmere de soie—I was struck by the thought that the same model would be altogether charming, later, if made of ramie in one of the pastel tints, with a combination of *toile de Jouy* for the sleeves and the band around the skirt. The narrow front and back gores were cut in one with the circular bottom portion of the skirt, the upper edges being curved at the corners. The upper sides of the skirt were gored as usual, and between these upper and lower portions was inserted a wide band of trimming that was convincingly smart. This band was made of putty-colored *broderie Anglaise* done on chiffon-cloth — a novel idea, by the way—and revealed a rose-colored petticoat in a lovely shimmer of taffetas with every movement. Each side of this band was bordered with folds of bias satin. Passementerie buttons, in groups of two, were ornamentally placed on the panels, front and back, and the belt was made of satin to match the folds, with a square buckle of mother-of-pearl in front. The bodice was extremely smart. It represented a square, low-cut peasant waist, fastened on the left side, *à la Russe* with buttons in groups of two, and was filled in with a collarless tucked chemisette of écru Brussels net, crossed with a deep rose-colored velvet ribbon. This over-waist was cut low under the arms to reveal the sleeves and side portions cut in one, made of the transparent *broderie Anglaise* over rose-colored taffetas; a cuff of the satin with two buttons completing the elbow sleeve. Very dainty was the large hat of écru crin, decked in wreaths of pink Rambler roses, intertwined with a gauze moiré ribbon of gold on rose-color, and gold bordered. This made an effect that was unquestionable bewitching, yet absolutely girlish. I was particularly impressed by the rare beauty of that gold moiré ribbon, and found, upon investigation that this feature of elegancy is procurable in several other colors; that with lavender, and also with green, being essentially gorgeous.

Negligée of pink, crêpe finished foulard edged with a border of Persian design

TOQUES FOR ELDERLY WOMEN

In millinery effects, one is compelled to note among the spring offerings the beautiful things that may be evolved from crin or Neapolitan plateaux and turban crowns; especially for elderly women. I have seen a number of them worn thus early, and have had glimpses of others that are still in reserve for the post-Easter occasions. The toques come low on the head, and the crown is draped to suit the milliner's individual fancy, a wreath of small flowers or leaves, or an aigrette, or a gourah panache, completing the becoming side effect. One such in brown, with a brown aigrette had a touch of gold near the face. Another was in the stylish black-and-white, so highly successful in the narrow alternating braids.

A heavy corded lace banding in black over soft white malines surrounded the crown, and was fashioned into two pointed wings near the face, being wired to stand up bravely. Nothing more dignified or suitable can be imagined for the woman whose hair is gray, for the new black-and-white straw braids offer her a solace in the way of becomingness which the all-black toque can never compass. Still another—and this one more distinctly in the bonnet shape, as a compromise for the woman who has never accepted hats—has a soft face trimming of black-and-lavender changeable chiffon, arranged in two high loops and involutions, with a close bunch of violets on the left side.

Turban of hair straw, the edge trimmed with twists of fancy straw, at the left side is a fancy feather osprey and two wing effects of straw

Mourning bonnet for the elderly woman, of finely woven hair straw with upstanding loops and streamers of black net. Ornaments of mourning jet.

Turban for mourning wear of the black hair straw. The border and wing effects embroidered with black soutache. Models by J. Spencer Crosby

SEEN IN THE SHOPS

The Ready Made Tub Frock in Simple but Uncommon Models—Good Style Summer Underwear—Coats and Wraps for Youthful Wearers

AT A small shop, where one gets individual attention, they specialize on inexpensive frocks in wash materials, some being made with just a bit of hand embroidery as trimming, others absolutely plain; there is also a good assortment of elaborate models with laces. The first sketch shows a gown made of batiste dotted in white in either old blue, green, mulberry or tan for $18. Also it is to be had in all black, which is a boon to those in mourning who find so little that is attractive offered to them. The black material is an imported sheer batiste, the frill being of black silk net. These bring the price up to $22. Although the model is unpretentious it shows some of the best new ideas. Notice how the wide tuck at the knees across the plaits simulates a double skirt. A long line is preserved by having the belt of the material. Also, there is the fashionable kimona shoulder, both it and the body of the waist being tucked in groups. One feature of the gown that only the wearer appreciates is very practical. The long under-sleeve is in one with a waist lining of white cotton, which is merely tacked in so that it can be taken out and an entire blouse worn instead if desired. Around the neck there is a flat tucked band of the material, with a plaiting of the goods lace edged down the left side and a quilting of lace at the neck.

REASONABLE STRIPED DIMITY

The demand is great for white morning dresses that will wear, and so made that they can be entrusted to any laundress. That in the second drawing is made expressly to fill this need. It is cleverly designed, in that the cut of the skirt is circular and yet so arranged that it will neither stretch nor sag. At the front it is plain; small tucks coming in under the belt at the back. It is given the look of a tunic by insertions of Cluny lace that run down in points on the sides, with a broad tuck below. Next there is a shaped bias flounce, finishing in a straight hem with a tuck and lace above it. The Dutch neck of the waist has a fold of dimity lying against the throat with simple insertions of lace let in. The three-quarter sleeve has tucks up the outside just over a wide cuff. The quality of the dimity is good, and the model one that becomes old and young alike.

No. 1. This dotted batiste model exploits several of the smart features of the spring mode

No. 2. Of striped dimity. Insertions of Cluny lace simulate a tunic. A good model for laundering

No. 3. Pretty little afternoon frock of dotted swiss combined with pale blue batiste

AFTERNOON SWISS GOWN

The original of illustration No. 3, with its trimming of colored embroidery, is quite festive in character. Closely dotted swiss is combined with pale blue batiste banding on which there is a small flowered design in white. Then on either side of this there are strips of white sprinkled with tiny blue forget-me-nots. Down the front there is a long broad panel with a band of this to flank it and some pretty imitation Irish besides. Below the knees there is a cross piece of blue stripe. The belt is of light blue and lace, and the waist has a little square collar of the same over the shoulders, and straight lines of it to the belt. For a graduation gown this is lovely in all white. Price $28.50.

LINEN TENNIS DRESS

Think of the gown that is shown in sketch No. 4 costing only $12.50. Every line and seam has been carefully studied and worked out, so that there is not a bulge or sag anywhere. The neck lies just right, and the back is smooth and flat across the shoulders. The points at the front fastening relieve it from too great severity, but aside from this there is not a vestige of trimming. A patent leather belt, two inches wide, holds in the waist, and at the throat there is a soft black tie. From the shoulders two tucks run downward, and the skirt is laid in stitched plaits released at the hips, with an inverted plait at the middle back. One smart woman has ordered six of these linen suits to use for tennis this summer. The sleeve is carefully adjusted so that it gives a long reach, and there is no pulling from the waist band.

FIGURED BATISTES

Over and over again one hears women plead for the gown of flowered muslin that everyone loves and which is so hard to get ready made. It is to be found, however, at this shop, in a model shown in sketch No. 5, a little frock that would look cool on the hottest day. A flowered white lawn in pink, blue or lavender, with single rosebuds dropped all over it in a dainty pattern, is the material. Open embroidery forms belt and collar and edges the square neck. There is no fullness in the waist save for pin tucks that are to be seen just around the neck. The long sleeve is quite plain. A few tucks running over the hips give ample width to the skirt. Its cost is $8, and it comes in striped materials as well as flowered.

HAND EMBROIDERED LINEN

The sixth frock is shown in charming colors, with just a bit of contrasting needlework to set them off. There is pavement gray, piped in white with the design of coin spots, Greek key, and a half moon motif in white and black. White done in peacock blue, and old rose is lovely with black and white. The dots go single file down the tucked front, the more elaborate embroidery showing on the belt, at top and bottom of the cuff, and around the neck. The skirt of this is especially well liked, as it is so trigly tailored with close-fitting gores that keep it smooth and flat at the hips. There is a wide hem with two tucks above. The sleeve is tucked in groups. Price $22.50.

EXCELLENT BRASSIERE

There is no doubt that one's gowns fit better over these exactly measured garments than over the ordinary corset cover. A certain make depends neither upon steels nor bones to keep it in place, but it is so accurately cut and seamed that it never bulges. Entredeux of embroidery are used as veining where the sections join, and the fastening is at the bust in the front, a bias lower section crossing to one side. The materials are varied and of durable quality, the price from $1 upwards.

SHOE TREES

Trees are a necessity of the wardrobe, and yet most of those in use have the drawback of great weight, so that in travelling one's trunks are like lead if many boots are carried. To do away with this trouble there is a new tree made of some composition, more or less like leather in appearance, very light, and as strong as wood. Beside their reduction of weight they have the advantage of being ventilated, a point that needs no praise. The

No. 4. A well cut linen tennis frock that will launder beautifully. Belt of patent leather

No. 5. This charming little frock of flowered muslin is sold for $8

spring by which they are adjusted is the simplest I have yet seen, they are to be had for either shoes or slippers at $1 the pair, and would be especially convenient for week-end trips.

SMART INEXPENSIVE SHIRT-WAISTS

are made to your measure by a woman who is gaining a world-wide reputation by her output. On application one may have a full line of samples, and there are explicit directions for sending one's measurements. If the purchaser is not satisfied the waist may be returned and the money is sent back. Tailored models are used, these showing trig arrangements of tucks in various widths. The neck and wrist are cut so that one has an exact fit in these particulars, which one so seldom gets even in the highest priced. Viyella flannel in all its lovely patterns and colorings is made up for $4.50, linen for $4.50, white madras for $3, and colored madras for $3.50.

VALUES IN SILK UNDERWEAR

Those women who prefer Italian woven silk to all other kinds of underwear will find it worth while to deal at a shop where the large assortment permits a wide choice, and where the prices are lower than elsewhere. One may have two styles of combinations in the silk, to go either over or under the corsets, also separate pieces, drawers and shirts, plain and embroidered. Some models come in pink and blue as well as white, others in white only. A lovely combination is one at $14.50, which comprises corset cover and petticoat drawers, with trimmings of Valenciennes. The corset cover has bow-knots of lace set in on either side, with lace edging and insertion at the top; also a lace beading which is threaded with pink or blue ribbon. The garment is to be had in white only. Over the hips there is a smooth yoke piece, below which the drawers are put on with small kilted plaits. At the waist there is a ribbon drawstring. The drawers are lace trimmed and slit upon the outside with a latticing of ribbon to hold them together. Price $14.50.

Popular also is the combination that is worn under the corsets, shirt and drawers in one, with embroidery at the bust. These are $8.25, and come in white in any size from 34 to 42 bust measure. The drawers have a ruffle, slightly full, with a bias fold on the edge put on with an insertion.

Particularly nice and a special price are the separate shirts in pink, blue, or white, perfectly plain, with a crochet beading and ribbon at neck and arms, which sell for $1.75.

Next higher are those of $2.45, with tiny embroidered roses. This with a French bias hem and insertion as border instead of the crochet costs $2.75. More elaborate ones with a good deal of lace and pattern sell for $3.25.

To go with these either regulation drawers or bloomers are sold. The former are on hand in white only, and have a ruffle headed by a beading and a fold and insertion on the outside. Price $3.95. The bloomers come in colors as well as white, and are made with an elastic band at the knee. In black these are used under street gowns for extra warmth in winter, and for bathing in summer. The silk sheds the water well and dries quickly.

COTTON UNDERWEAR

For warm weather these are all weights, from gossamer to medium, in reliable qualities and at low prices. A combination which costs 75c in cotton and $1 in lisle is of excellent fit. A band of close ribbing at the waist brings it in to fit snugly. Knee-length drawers belong to this. Some women dislike wearing drawers of this kind under the stocking, and for them there is a cotton combination at 50c in swiss rib, the drawers flaring at the knee with a two-inch frill of lace. Neck and arms are finished in the ordinary way. Separate drawers may be had in either style at 50c in cotton, shirts at the same price.

Some excellent vests are offered at 35c each, three for $1, in swiss rib lisle thread, prettily finished at the front of the neck with hand crochet. Others in which the crochet is wider and heavier cost 50c and 75c each.

CHILDREN'S UNDERWEAR

is carried in a full line at this shop in all the standard foreign and domestic makes. A good combination for this time of year is half cotton and half wool at $1.75.

COATS AND REEFERS FOR CHILDREN

Serges and checks hold the foremost place, but in whatever the material the model will be a belted one, and surely no other is so becoming or so smart for small figures. Dark blue is as much sought after as ever for spring wear, and one of its new treatments is a trimming of brilliant scarlet. Both collar and cuffs are inset with red silk, with a decided rib, and there is a belt of scarlet varnished leather. At the left side there are three brass buttons to fasten, but it cannot be called double-breasted, as the long revers come well down to the waist. Price $18.50.

Some prefer old blue to the red trimmings, and a very jaunty coat in navy serge has bengaline silk of that color to offset it. There is a wide belt of black patent leather, and just where this comes the coat is cut in tabs that pass outside the belt and appear to hold it down with buttons of the material. Fullness is given the skirts by plaits on either side below the belt. An inside yoke of serge across the shoulders makes it sufficiently warm for cool days in spring or autumn. This model comes in sizes from 6 to 14 years, and costs $18.50.

Pastel blue is a favorite color for a dress coat, and one with trimmings of black satin is pretty. There is a wide collar of satin, a square sailor shape at the back, and rounded at the front, the turnback cuffs being of the same. The serge is a wide diagonal and very smooth. In this, as in the coat just described, the belt, which is of satin, runs underneath tabs. Black buttons embroidered in blue and passing through loops of blue soutache fasten the front. Tan and other light colors are shown in this as well as the blue. It costs $18.50 in 8-year size.

CLOTH CAPES

for dancing classes and parties are shown in a military model that appeals greatly to the youthful taste. One in the popular peacock blue has a high standing collar with gilt soutache and gilt bullet buttons. Straight revers turn sharply back from the fronts. It costs $9.75.

[Note.—Readers of Vogue inquiring for names of shops where "Seen in the Shops" articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

No. 6. Smart linen morning gown with a touch of hand embroidery

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 628 Marquette Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

No. 1. Odd turban draped with a silk bandana handkerchief

SPRING hats in all their glory of straw, leghorn and lace are here, a good model for this "between season" being in black chip. It is a large hat, though not extreme, with a wide brim, which rolls gently up from the face all round, turning up abruptly on the left side to show the facing of Chantilly lace. The trimming is a large bunch of fancy aigrettes in dark blue, which springs up from a flat market posy of pink roses. It is placed on the right side, the aigrettes falling to the back. Price $40.

Walking hats of coarse straw in colors of blue, green, and black, trimmed simply with a silk scarf in Persian colors, cost from $8 upwards. A new sailor shape with brim of uneven width has a wide band of velvet with flat side bow encircling a medium sized crown and costs $12. Sketches Nos. 1 and 2 show two turbans which are worn pressed well down on the head, and show to the best advantage over the flat coiffure of to-day. The first one, price $20, is of dark blue straw in a coarse braid. The crown is high and covered with a silk bandana handkerchief in colors of white and red on a blue ground. The handkerchief is draped loosely and tied in a graceful knot low on the right side. No. 2 is made of white leghorn and heavy appliqué lace, swathed in alternate stripes around the turban form. It is higher in the back than the front, the slope being gradual, thus giving it more of the appearance of the Arab turban than the Cossack model of the winter. At the left side is a stiff up-standing torch bow of black velvet. It is a very light hat, and, like all others of this shape, is particularly good for wearing with veils. Price $25.

No. 2. New turban of leghorn and lace with velvet bow

No. 3 Deep flounces of fringe are used on the new petticoats

A quaint and practical granny bonnet for motoring is made of heavy straw, hand woven, in alternate rows of old blue and old gold. The trimming is of the simplest order—a flat cravat bow of blue satin in the center of the front and two satin buttons, one on each side. To the button on the left side is attached a long ribbon loop. This slips under the chin and goes over the button on the other side, making a perfect fastening (like a Guardsman's helmet), and doing away with hat pins and fluttering ribbon ends. Price $12. For theatre or opera wear there is a head dress which is a little more than a hair ornament and a little less than a hat. It is a wide band of silver ribbon edged with frosty silver lace, which fits on the head like a coronet. At the left side is a double bow, with a high bunch of white aigrettes. Price $25.

VEILS

There are some lovely new veilings imitating in design the Spanish and Chantilly laces. They are made in many colors and are used matching or in decided contrast to the material or trimming of the hats with which they are worn. Lace veils are usually made up in yard and a half lengths and finished with a lace edge which is part of the pattern. They cost from $2.50 upwards and are very wide, being meant to hang down in front instead of being pulled in at the chin.

A most artistic effect, smart and very popular at the moment, is found in a spider web pattern of irregular mesh in a very fine thread, the spider in the center of each web being woven in a heavier over-thread. Price $2.50 a veil. Automobile veils in very fine wool-crocheted are priced $2.75 and $3.50, and at present are in great demand.

HATPINS—NECKWEAR

The newest French hat pins are flat circles chosen usually to match in coloring the hat with which they are worn. In gunmetal they cost 50c each. In pearl, black or light gray, $1; in tortoise shell, $2. Very showy ones in rhinestone cost $1, and with an amethyst or topaz in the center, $1.50. They are usually worn in pairs. Odd hat pins in quartz—a round ball in pink, blue or gray, encircled with crystal—are more expensive, $2.25, and at the same price is one in Circassian enamel, which was originally meant for an Army coat button.

(Continued on page 60)

MANY OF THE SPRING MODELS SHOW A CONTINUED FANCY FOR LONG CLINGING LINES

FOR "FASHION DESCRIPTIONS," SEE PAGE 54.

SMART FASHIONS FOR LIMITED INCOMES

Hints for the Rejuvenation of Winter Finery—Practical Suggestions in Frocks for Summer Evening Wear—Where the Plaited Frill May Be Laundered—Dainty Morning Gowns—Trimmings and Hosiery

IF IT be possible, avoid wearing the old winter gowns to summer dances unless at the most formal resorts. In most places the handsome materials and trimmings, such as spangles and bugles, that suit smart ball rooms in winter, have a look either of pretension or they suggest the last days of outworn finery when brought out at simple country parties. Summertime gives one a chance to wear toilettes that charm by their elimination of richness, and it is not the fault of the shops if one does not choose successfully, for there is a large display of pretty light fabrics from which to select.

VALENCIENNES AND MULL OVER PINK

This lace in all over patterns and wide flouncings is coming out in numbers of models this year, whereas for some seasons past we have seen it only in entre-deux and narrow edging. The first sketch gives a frock using it in this fashion, on a foundation of shell pink, in one of the inexpensive all silk lining materials. This one costs only about 45c the yard, is pliable and soft, and washes beautifully. The skirt is tucked a little around the waist, the tucks opening at the hips into what forms a rather full tunic, which is caught up on either side by a lace ornament. The lower edge of the tunic is hemmed over pale pink satin ribbon, above which there is an insertion of Valenciennes. A plain flounce below runs down in a long narrow train. The entire waist is of lace, drooping most gracefully over the shoulders, with its folds caught down on either side of a plastron of tucked mull. The belt is of soft ribbon, laid in tucks and shaped down toward the front. Organdie or swiss is also pretty for this, and turqoise blue or maize yellow make nice contrasts in the lining. This, of course, should be separate, so that it can be used under other gowns as well. It is not necessary to have it boned unless for a very stout figure. If well cut it will fit beautifully without bones over a good corset.

No. 1. *Smart model of Valenciennes lace and mull. The waist is of lace with soft ribbon belt*

WITH ROSE GARLANDS

The fascinating model in the second drawing takes one back to the days of the grandmothers of the present generation, the draped skirt and the off the shoulder effect being the hight of today's fashion. It calls for the softest kind of material, as the whole idea of it is dependent upon the grace of its hanging. Chiffon (not chiffon cloth) suits it splendidly, and is to be had for 75c a yard in a quality that though thin and sheer is yet to be depended upon. More substantial, perhaps, but yet as soft, is a silk mull in double width; this at some shops is called washable chiffon. It costs from 60c to 75c the yard, and its colorings are as delicate as those of the most expensive materials. For this frock get pale green, and trim it in tiny white roses with green petals, or if one prefers, the faintest tint of pink rose is pretty with it. Pink with pink flowers is also good, and gray with yellow roses is original and smart. The gown is an excellent one to make up over an old taffeta or satin lining. The lace at the bottom should be fastened to the foundation, with one thickness of the material under it. Around the neck the tucks will be softer if made of tulle or silk net rather than of the material. In all white, with white or colored flowers, the frock is exquisite. For the débutante and young girl, or even for a woman in the thirties who has a slight figure, it is admirable. The lining in this cannot be separate, as the over dress needs many tackings to keep it in place. The belt should be a sharp contrast, either black or a deep shade of the gown.

No. 3. *Accordion plaited satin finished crêpe trimmed with fine silk net in bands. Kimona sleeves*

ACCORDION PLAITED DANCING FROCK

The original of sketch No. 3 was designed for a young girl in her teens, but it is adaptable to almost anyone of the dancing age who is looking for a smart gown for informal parties. It is of soft satin-finished crêpe, and has as its only trimming a fine silk net lace in bands that run down the sleeves from the shoulders, and across the front of the neck. The skirt is accordion plaited, and finishes in a five-inch hem. A bias band of the material forms the belt, with a loose knot at the back. The way in which the plaits are arranged in the waist is pretty. From the kimona sleeve without an armhole they slope across the side to the middle front, where they go up and down. In this way they mould nicely in to the figure. Organdies and thin materials are as nice in this model as is crêpe or silk.

IN CHANGEABLE SILK

A material with some body to it is the best choice for the gown in the fourth illustration. The little bows are a favorite trimming with French modistes, and are very chic and fetching. A soft taffeta in changeable weave, old gold, for instance, shot with green, or olive and rose, would just suit this model, the bows to be in gold ribbon, black satin, or made of the material, whichever seems most effective. Butter color Valenciennes is used in the front and on the cuffs, mounted on chiffon the same shade as the gown. The drapery of the stuff from the shoulder in an easy curve down to the belt is a becoming treatment to almost any figure. The skirt is original and quite different from the ordinary. At the top it is perfectly plain, seamed in the middle front, and gored to fit over the hips. Where the straight flounce is put on with a heavy cording there is just the suggestion of puffiness. This flounce is very wide, coming well up toward the knees, and is carried out into a long narrow train at the back. Two sets of bows trim it. Tack these bows on securely, but so that the loops are quite free and upstanding, for their whole style depends upon their looking like a butterfly poised for flight. If they are at all set or stiff they will be hideously ugly. Satin messaline or some of the corded silks make up nicely in this severe style. For damp or rainy evenings in summer it is the greatest convenience to have a gown of this kind that will not droop and wilt with bad weather.

DRAPED TUNIC

There are various ways of carrying out the model in drawing No. 5. The whole thing may be of chiffon or mull, which gives a clinging delightful gown, or the drapery may be of the soft material, with satin or silk in the underskirt. In the latter case the underskirt should not be so full as it is in the picture. Very pretty is it to use for the foundation a figured silk, for example, a corn yellow taffeta flowered with old blue in dull tones. For this, have the tunic in the blue, the two wreaths repeating the flowers of the pattern. Any pretty silk with a design lends itself to nice combinations of tone, and one will have a dress quite out of the common run. A gown of fancy material admits of scarcely any trimming, and in this there is nothing save the overdress and garlands. At the shoulders the chiffon falls in plain folds in a flat fichu, with a little cross piece between of tucked net, the sleeves being of the same. The swathing of the waist and the long drapery on the right hip gives slenderness and a long-waisted outline. The skirt hangs perfectly straight, with a catching in of its folds below the knee, held by the flowers.

FICHU BODICE AND PANELED SKIRT

Sketch No. 6 gives a modest frock that will answer for small dinners or evenings at home, and by it almost any old gown may be remodeled, bringing a light overskirt around over an old lining or a half-worn material, with either the best part showing as panel, or some sort of tucking put in to fill it. Then by covering the bodice with chiffon, cut in a fichu and edged in lace, one will have something quite presentable with very little trouble. The sleeves are simple affairs gathered round the arm. Black or contrasting belts are at present the vogue, a decided change from the one-piece effect we have had so long, when the girdle was always in selftone.

SATIN VEILED IN NET

The gown shown in No. 7 also has possibilities in the renovating line, as a leftover evening gown or lining will serve just as well under the net as would new material. In the original the color scheme was black over pale pink, a heavy coarse net with something of a pattern beside the mesh. The noticeable point in the gown which gives it its distinction is a one-sided trimming of the neck. Lace, also black, forms the body of the waist, and at one side of the neck there is a shaped band of net, embroidered in gold and silver thread and mounted on the satin. The other side has satin only. The skirt gathers a little below the plain belt, and has a deep flounce of lace at the bottom. Colored nets make up well for this.

RESTAURANT GOWN

A very simple one, suited to the small restaurant and too informal theatre parties, is shown in the eighth drawing. Its severity is very effective on the right woman, and its entire lack of frills and furbelows gives it an individual character. Chinese blue satin with braidings in the same color was chosen for it. From shoulder to hem the sides are one piece, opening at the waist and slanting back, leaving the front panel to show a fine veiling of very thin chiffon, with a straight band of satin laid under it at the knees. The plain sleeve is slightly full, and there is a flat band of lace at the neck.

FRENCH LAUNDRY FOR FRILLED BLOUSES

At a small laundry where all the work is done by hand, plaited frills are turned out just as they were when first bought, crisp and exquisitely dainty. For a long

No. 2. *Revival of charming old style in evening gown with draped skirt and sloping shoulder effect*

No. 4. Dinner gown of changeable soft taffeta trimmed with smart butterfly bows. Cuffs and front of Valenciennes.

No. 5. Gown of yellow taffeta flowered in dull blue, the two wreaths repeating flowers of the pattern

No. 6. Simple evening frock with thin overskirt and a panel of tucking. Waist trimmed with chiffon fichu

No. 8. Restaurant gown of Chinese blue silk with braidings to match. Flat band of lace at neck

time I have been looking for a laundry to do this work efficiently and promptly, for it is too much of a delay to send blouses to the cleaner, besides which, the majority of cleaners do not turn the plaits out as nicely as they should be. This laundry is run by a French woman who learned the business thoroughly before coming to this country, and her work is perfect. Shirtwaists with plaited frills cost from 50c to 75c, depending upon how much plaiting there is to do. Muslin gowns of all kinds, from the plainest to the most elaborate, all embroidery and lace frills, are done exquisitely here at charges ranging from $2 upwards. By sending a line to the shop one's garments are called for and delivered when finished. Blouses are done up in three days. It is a valuable find to discover just such a place when plaitings are so prevalent a fashion.

BLACK NET COAT

A large importer is showing a fancy wrap for summer days that anyone can copy at home, and it is most effective over thin gowns. Black silk Brussels net of medium weight is used for it, and it is perfectly plain, falling straight from the shoulders, without a tuck or plait, almost to the floor. It has kimona sleeves, and these, like all the edges of the coat, are trimmed in a ball fringe of jet, a single row of small balls.

INEXPENSIVE MORNING GOWNS

If you have a seamstress make your plain little skirts and tucked blouses to match of the pretty striped dimities and figured lawns and batiste that are so inexpensive, and wear with these, dainty white lingerie cuffs and collars, you will have the smartest sort of morning frock. The waists can be made in half-inch tucks, and the skirts be tucked at the waist with two wide tucks around the bottom. Plaited cuffs, and the flat plaited collar that is known as the Toby collar, are the latest thing. At the importers of French neckwear these sets cost a good deal, but there is a substitute that is very reasonable and as good in effect as the imported ones. To make a set one must buy two collars and cut one for the cuffs. They are made of fine white batiste, laid in narrow plaits, the edges embroidered by machine in fancy scallops. The work is very nice, and in among the plaits one can hardly tell that it is not hand embroidery. By fastening the cuff over so that the edges lap, what would be the front of the collar becomes a finish for the cuff. The collars are 75c apiece. To keep the cuffs in place against the arm a piece of tape should be tacked lightly on the back side of the plaits, and this can either be sewed to the sleeve or fastened with tiny safety pins from the inside.

RUCHES

are to be worn again as much as of yore, and now is the time to save money by making one at home. The short ruff, very full and just reaching around the neck, or at most as low as the bust, is modish, and this can easily be managed from ruching bought by the yard. Get silk net, not tulle, which does not wear at all. At the front ends put, in place of bows, close rosettes of satin ribbon. These are made to look like roses, the ribbon folded over and over from the center like petals. If you start this on some sort of a small ball mould you will find it easy to do after a little practice. New French ruffs have these rose rosettes, and they are a new touch.

PRINTED COTTONS AS TRIMMING

An inexpensive and smart trimming for linen gowns and wraps are the India prints that we have been using heretofore for hangings, bedspreads, table covers, etc. At one shop I even saw a whole coat made of one, to be worn as light wrap over a muslin. It had no lining, and was cut with the fashionable long shoulder. Of necessity it hung loose, seamed under the arms only, for seams at the back or front would have cut into the pattern and ruined it. It was in shape like a Chinese mandarin coat, and at the front had black velvet streamers to tie it. Then there was a lovely natural color linen with deep cuffs and a plastron of the India print stuff in the bodice. Somehow it is particularly adaptable to summer accessories; for instance, nothing could be smarter than a wide-brimmed Panama beach hat with a bow of it on the side. Parasols are also covered in it, and it is made up into belts with straw buckles. The sun does not fade it, and it does not easily soil.

No. 7. Coarse black patterned net over pink satin. Plain gathered skirt over a deep flounce of lace

NEW SILK HOSIERY

There is a new kind of silk stocking that will not run in ladders. This may sound too good to be true, but it is a fact, and any one who tries it will be convinced. The reason that it does not drop stitches is that its texture is different. Instead of the ordinary weave this is made from the same fabric as silk gloves, a close fine strong textile. On the foot its appearance is quite like any other silk stocking. Of course this material must be seamed, and one would be inclined to think that these seams are uncomfortable and hurt the foot; but they do not. There is no seam on the sole, but, instead, the foot of the stocking is joined to the leg by fine seams that run along either side. When worn with a slipper this seam is well inside its edge. Both toes and heels are double tipped, the heel running up into a point where it joins the back seam of the leg. This makes a vulnerable point stronger, as it is at this part that the back of a low shoe or slipper rubs the stocking thin. All colors are procurable in this hosiery at $1.50 the pair.

ADVANTAGES OF SPECIAL SALES

There are sales this time of year of materials that are cut in price merely because they came out last season instead of this. There is not one thing against them, and though they are not the latest wrinkle, yet no one could call them out of style. By keeping an eye on these sales limited incomes can pick up delightful frocks for very little. Foulards are shown that formerly were $1.25 and $1.50 and now are as low as 60c or 70c. These are sold cheap because in many instances the width is not as great as that of the new ones. But there are many good models, and some of the latest for which narrow materials answer perfectly. Then there are patterned and bordered thin fabrics left over that are shopworn and soiled, but which, when washed, will be as good as new. Trimmings, too, are offered at very good values from time to time, and one can thus get far handsomer things than one could afford at the original prices.

LINEN CRETONNE BLOUSE

A blouse that will tone in with the coloring of tailor suits and yet give more service than thin materials, such as chiffon cloth, and which will not soil quickly, is a linen cretonne. Such a blouse should be made severely plain; use for it the inset epaulette shoulder yoke, with a little fullness brought in where it joins the lower part. This joining should be so handled that some part of the pattern adapts itself to the yoke treatment; if it is put together here in a hit or miss fashion the effect will not be good. Some of the cretonnes with a cream ground and small old English patterns are lovely for waists. At the throat a crochet or coarse lace dipped in coffee will suit the fabric.

KIMONA SLEEVES AND LOOPED OR KNOTTED DRAPERIES ARE BECOMING TO SLENDER FIGURES

FOR "FASHION DESCRIPTIONS," SEE PAGE 54.

English cloth hat of modified Alpine shape in a checked pattern.

The WELL-DRESSED MAN

Discussion of Spring Hat Shapes—The Fashion of the Soft Hat—On the Styles of Shirts and Neckties.

These cloth hats are one of the smart styles for informal dress.

THAT there is so seldom any radical change in the hat shapes from one season to another—or, indeed, from one decade to the next—would seem to indicate that present-day styles are in every respect satisfactory, and yet this is probably not so much the reason for keeping to the same fashions year after year as is the difficulty of finding new, or reviving old, ones that would be as appropriate to our present-day forms of dress. It is at least reasonable to suppose that the makers would welcome a disposition on the part of the public to accept more variety than the silk hat and derby—to mention only the designs common to formal and informal town wear—yet not only is such a disposition lacking, but so conservative are well-dressed men that whenever one sees anything even bordering on novelty or extreme one may pretty safely predict that it will have no effect whatever on the prevailing fashion. This the hatters realize, and so it is that we have so little variation from the conventional standards—the derby and silk hat of medium crown and brim, the opera, which is every year becoming less an essential style, and the soft hats that conform more or less closely to the Alpine lines.

SPRING DERBIES

On the other hand, since the leading makers not only differ slightly in the shapes of their derbies and silk hats, but have them in a number of different proportions, within the limits of what may be described as standard styles, one need not be governed by exact measurements. The least fraction of an inch in the hight of crown or width, curl or dip of brim, materially changes the effect of a stiff hat so far as its becomingness is concerned, and it is a general rule of good dress especially applicable to head covering that becomingness must not be sacrificed to exact fashion. For example, while the tendency of this spring seems to be toward a somewhat higher crown and flatter brim on the lines of the model shown by the accompanying illustration, the derby a little lower and more rounded in contour, by which I mean more oval on top, is apt to be more becoming to the man of slight build and small head, and the brim that is fairly straight (whatever its curl) from end to end is often more suitable than that which has a decided dip at front and back. Of course the really flat-top crown, or hat showing any other extreme, is inadvisable under any circumstances, but a large, heavy man usually requires a style of much larger proportions and heavier appearance than the man of slight figure and delicate features. And this is about all there is to be said of the derby, other than that some of the shops are showing it of cravenetted felt, and that many young men seem to affect the string guard as a fad rather than a precaution against wind. In this country at least, the gray derby is little worn, even for riding or driving, and the dark green and dark brown felts are not considered good style, but the light tans of proper shades—the exact color is really quite important—are entirely correct for spring, if indeed not a bit smarter than the more usual black.

One style of the spring derby

THE SILK AND OPERA HATS

Reference has been made above to the opera hat as becoming less and less an essential of correct evening dress, but this must not of course be taken to mean that the style itself is less correct than it ever was, merely that the silk hat is always as much so. Perhaps over-commonness had something to do with making the "opera" less exclusively fashionable—over-commonness not of the hat, be it understood, but of those who affected it and wore it on every possible occasion, even with the dinner coat—at any rate, whether the distinction is one possessing any merit in reason, it seems to be now held that the silk is better style on every occasion except that of wear to the opera, theatre or other place of public entertainment, where the hat must be kept with one or left in a public coat room, and quite as good style, though less convenient, even then.

Silk striped flannel shirt with collar of same material

In the shape of the opera, which is now usually made of ribbed silk, rather than of the older, and as I think more smart-looking merino, there is little change worth mentioning, other than as it reflects to a certain extent the style of the silk hat, and in this the noticeable thing is the tendency toward the higher crown and somewhat less curling brim of the French model. A very good idea of this in its medium, rather than extreme lines, may be had from the photograph on this page, but, as of the derby, not only do the makers of reputation and otherwise vary slightly in their design, but keep several different models intended for young and older men, the former being a bit lighter in appearance, with crowns a little less belled and brims slightly more curled than the latter. Save for coaching, when a gray hat of more bell crown and somewhat wider brim gives a sportier, older-time effect, it is perhaps needless to say that black is the only shade permissible, and the black cloth band remains, as it has always been, smarter than that of gros-grained silk, especially for young men.

A rather extreme example of matched accessories

SOFT HATS AND CAPS

Most difficult of all to describe or classify according to their fashion are the soft hats of which one sees so many different styles in the shops. To say that they are never as correct for town wear as the derby—of course they are always restricted to informal attire—would be to draw the line somewhat narrowly, and yet that they are less worn as a general rule by men who dress well in this country, or at any rate in New York, is undoubtedly true. On the other hand there are some men of the best class and position here, as well as many visiting foreigners, who commonly wear the gray felt of general Alpine shape, and for rainy days the English cloth hats, on the general style of those illustrated are not only practically excellent, but rather smart. Perhaps the best way of treating the matter is to eliminate the undesirable and leave the rest to personal taste and fancy, and to begin with it is perfectly safe to say that the fussy-looking felt furs that made their appearance a year or two ago are not a good selection, either from the standpoint of looks or fashion. They are made in various shades and of various shapes, and are shown at all the shops, but they are not worn by men who dress well. Next the dark green felts are inadvisable, not so much because they are intrinsically bad looking under certain circumstances, as because they too are rarely worn by men of good style; and next the brown felts, black felts or gray felts bound with brown, blue or other colored silks save gray or black. In the real country the same rules do not apply with equal force. One may even, if one like, wear the sombrero with leather or twisted silk band, and in summer the white felt or duck hat. But, all in all, the gray felt of good modified Alpine shape is the best choice under any circumstances, or in the country, if one prefer a cap, the style popularly known as the English golf cap, with fairly full crown and short visor. Other styles there are, but mostly intended for such special purposes as yachting, polo, etc., and none so universally recognized as good style for general all-round wear.

SPRING SHIRTS AND NECKTIES

Having discussed in a previous issue the materials for spring shirts and neckties to such extent as should give a general idea of the fashions in vogue, there remains only to mention some of the styles in which the leading haberdashers are making them up, and it must be admitted that one might say "in every style" and let it go at that, for certainly there is little to indicate that one is more correct in fashion than another.

The illustration of outing shirt accompanying this article shows a white flannel with narrow stripes of pale blue silk made with high turned-down collar of the same fabric, simple square turned-back cuffs and a pointed flap and buttoned breast pocket, but the only thing especially worthy of note about it is the fastening together of the points of the collar with a gold safety-pin, which marks a return to a fashion or fad of some years ago that is prominently displayed at most of the smart shops. Just why this style should be revived by these shops would be rather puzzling if one regarded them as the arbiters of the exclusively fashionable mode rather than as purveyors of popular designs, for notwithstanding its neatness of effect, owing to its great popularity, there seems slight probability that it can so soon again become really smart. There was a time when fashion depended more upon popularity than upon exclusiveness—when every shirt had to have stripes running vertically or horizontally, or cuffs cut with square or rounded corners, in order to be correct according to the ideas of the period—but nowadays, with class distinctions in costume almost gone, the truly smart thing is not that one sees worn by every man, but that which is exclusive, or at least not widely common. And as a rule this is what the makers of reputation are always striving for—to give their things at least the appearance of being unlike what is to be seen at the great run of shops. In shirts, for example, the striped fabrics are cut and put together in such a way as will bring a line of color on the edge or in the center of a plaid, or around the edge of a cuff, and it is quite usual to see a body of one material, or of one shade of material, and a front and cuffs of another. In this way it is possible to get a little novelty of effect, and though it may all seem rather silly, it must be remembered that in masculine attire the only possibility of variation lies in difference of detail.

As has been said before, what seems likely to be the fad of the summer in the way of neckties is the very wide or flowing-end four-in-hand, somewhat similar in shape, though much broader at the bottom, to that shown by the photograph on this page. It is, of course, nothing more than a revival of the style so popular years ago when nearly everyone discarded waistcoats during the warm months, and there was so much foolish talk of the "shirt-waist" man, but it has been little worn for a long time, and so will come again with somewhat the effect of novelty. Not that it is to be especially expected in such designs as that illustrated, however, for this is really nothing more than a wide folded four-in-hand, and is shown mainly for the purpose of giving some idea of the extent to which the matching of neckties and handkerchiefs is carried.

As summer approaches the bow tie is always more in evidence than during the winter months, but in the fashion of its shape there is not the least indication of change. Whether the ends are cut pointed, square or rounded, and the knot pulled a little more or less tight, really matters not the least, and it seems hardly probable that there will be any return to the extreme of the butterfly or bat-wing designs.

The narrow four-in-hand is also a style usually more worn in summer than winter, yet this too shows no sign of being especially in vogue. Indeed, the very closely-meeting collar, with which it is especially appropriate, has been so much advertised and insisted upon in the less expensive linens that I should not be much surprised to find it becoming less smart than some of the other styles.

What has been said may seem to belie the statement heretofore made that there is any novelty in this season's styles, and using the word to apply to general fashions rather than to trifling individualities in detail of cut or finish, that is undoubtedly true. The fact of it is that men of good style and conservative ideas do not as a rule care for novelty for novelty's sake—indeed, they are apt to avoid it carefully—so that a thing has to be well tried out before it becomes a general fashion, and by that time it has, of course, ceased to be a new one. Even those fashions which become fads almost immediately have, as a rule, but a brief spell of smartness, popularity soon making them common, and commonness and smartness in dress being usually quite inconsistent.

For example, this was the case with the turn-over collar of flannel held together by safety pin, referred to above. The high band turn-down collar was never exactly a novelty as the word is usually understood, while the safety pin collar was.

A conservative model for young men

SPRING HATS SHAPES—TRIMMINGS MODELS OF BEAUTY

LARGE PICTURESQUE SHAPES MASSED WITH TULLE AND FLOWERS OR DECKED WITH LAVISH PLUMAGE RUN IN CLOSE COMPETITION TO THE SMALLER MODELS OF CONSERVATIVE TASTE

A small hat of dashing contours designed by Lewis

One of Carlier's Hindostan turbans swathed with a printed scarf

THE most pleasing feature in this season's millinery is the delightfully picturesque outlines of all hats, whether of the dressy variety or the simple street or "tailored" model. The mediæval turbans and toques are especially lovely, with their soft irregular, or trig symmetrical contours; sinking over the wearer's coiffure just deep enough to lend a note of piquancy, they produce a unique silhouette. Their garniture—dainty flowers, fancy plumage, deftly manipulated ribbon, or soft piece goods, is so arranged as to be in keeping with the type of the hat proper.

The pronounced note of refinement of the new spring millinery is due largely to the unusual loveliness of the novelties in colors; there is not one harsh note in the long list. Subdued colors prevail, and when pronounced colors are used, they are rich and expressive, but never crude. The question as to whether the small or the large hat will be victor in the spirited contest now being waged is not yet settled, and it is doubtful if it will be settled, owing to the fact that both types of headgear are unusually lovely this season. However, as far as the pronouncedly dressy hats are concerned, the large picturesque shapes with their lavish plumage garnitures of select quality are practically without a rival in the preference of both designers and patrons; the former value them for the possibilities that the large artistic outlines offer to their skill, the latter for the becomingness and smartness of shape—the result is a continued vogue of the large dress hat. Just at present the favorite treatment seems to be to boldly show the outline of the shapes; the trimming is always so arranged that it does not conceal any of the contours of the hat, but on the contrary emphasizes and calls attention to them.

There is no style of headgear adhered to with such faithfulness by the woman of discriminating taste as the hat of few but dashing contours. In spite of all the extreme novelties each coming season inaugurates, the hat of simple elegance still maintains its place in the favor of the well bred woman, and is always chosen in preference to others.

LEGHORN HATS LEAD IN POPULARITY

Leghorn has always been an important factor in the history of summer headgear, in spite of occasional waverings in popularity, but rarely, if at all, has it been placed as high in favor as this season. Just now the leghorn *chapeau* reigns supreme; it is shown with trimming of all kinds, fine plumage and lovely flowers. The foremost designers of Paris are employing it for developing many of their most exclusive models. The pressed shapes are especially popular, probably in consequence of the unusual vogue for eighteenth century effects (Rococo, Revolution, Trianon, and Directoire), which makes the large, unconventional contours and soft ripples that are only produced by the pressed leghorn shape, almost imperative. Though it is sometimes dyed, the natural, rich ripe wheat color is the most sought after in leghorn straw and the highest priced, and with it the most stunning effects may be attained. Graceful in the extreme is a typical Louis XVI hat, developed of fine old leghorn. The wide brim is turned up at the back, forming the characteristic high flat revers, which considerably surmounts the dome-shaped, moderately tall crown, and comes down in a soft droop at the sides and in front.

This drooping tendency is emphasized by the garniture—a full mound of gorgeous velvet orchids in all the natural tones, interspersed with a few tiny scarlet rosebuds, and tied up with feathery sprays of maidenhair and asparagus ferns. The lovely flowers are carelessly massed over the entire top of the brim, greatly increasing its hight, and extend over the front and sides of the brim, depressing it in the original Rococo manner. The effect created by the blend of delicate mauve in pink and blue tones, light and somber green, and the rich coloring of the leghorn and the roses is exquisite and perfectly in keeping with the fashions of the *"ancien régime."*

Hats of real lace are the latest extravagance of the spring mode. Charlotte model *For detailed descriptions see page 36.*

SIMPLE DRAPED EFFECTS

In accordance with the reigning fancy for draped effects, many of the new models show only their brims in straw or crin, the crown being swathed with a drapery of piece goods (foulard, chiffon, mousseline de soie or crêpe, as the style and the purpose of the hat requires), which is either smoothly applied like a sheath, or fantastically crushed or folded. For simple hats the printed Persian foulards or rajah silks are the best, while the filmier materials are preferred for hats that are not put to so much practical use—the dainty Charlottes and capelines in light tones.

VEILED STRAWS

Elaborate French hats on the picture order have their entire surface covered with guipure or Chantilly allover, or wide galloons of lace, spirally applied, while others of fine straw or crin have draperies of filmy white or black antique lace swathing flowers in soft colors. A pleasing departure from the accustomed turban shapes launched with such fervor this season is shown in the latest achievement of Georgette—the Phrygian turban. This is constructed exactly along the lines of the so-called liberty cap (that worn by the Jacobins, under Robespierre and Marat), but is larger in all its lines and dimensions, and is exceptionally smart and jaunty of appearance.

STRAW BRAID NOVELTIES

Among the straw braids is a new fancy weave of glossy crin that looks like coarse silk net at first sight, showing the same transparency in square, round or hexagonal mesh effect. This new material is employed for draping beret crowns, or turban brims, and is in no wise inferior to tulle in effect and very much more durable. *"Paille roseau"* is a very soft, flexible, novel kind of straw, woven from separate long blades, which bear close resemblance to reed stems—hence the name. A novelty in yedda straw shows a crinkled surface, corrugated unevenly and appearing much like crêpe paper, only considerably softer and more pliable. Wide pyroxylin or satin braid shaped into a series of evenly long loops is much used for forming entire turbans, or moderately large hats. This material, particularly when it is selected in a handsome color, produces a most elaborate effect, and in consequence requires only a simple garniture—a twist of velvet or ribbon, a large flat bow, or something similar. Reminiscent of the original "cloche" contours is a smart new shape of rough mixed straw—pepper and salt, or magpie combination of black and white. It is all in one

Small hat from Alphonsine after the style of Eighteenth Century beret with panache of pheasant feathers

Extremely smart model from Georgette after Sixteenth Century Renaissance style trimmed with wheat aigrettes

piece, crown and brim being united, and shows a broad, flat top, which slants down at a graceful slope on all four sides, without any indication of a dividing line. Golden brown picot straw of particularly fine texture is shaped like a musk-melon, very bulky and high, and is encircled by a mere rim of a brim, measuring only about one and one-half inches in width. The top of the crown is of Milan straw in a soft tone of raspberry, cleverly inserted into the brown material, and a border of the Milan, showing the same exquisite color, outlines the under side of the brim, blending effectively with the rich golden tone of the picot straw.

UNIQUE FEATHER TRIMMING

Fancy plumage is used in abundance for decorating the new spring models. In fancy aigrettes the variety is particularly great this season; the latest conceits are immensely long, very full, yet decidedly slender looking, and show a contrasting tone in about one-third their length, which, when the blend is well chosen, produces a smart effect. A striking novelty in fancy ostrich plumage shows a large ornament, shaped somewhat like a dovetail, and formed by two short-stemmed but exceptionally long-flued willow plumes; it is displayed in all the late French shades, also in beautiful new color combinations, and is ofttimes complemented with graceful tufts of paradise or heron aigrettes, which considerably add to the softness of the effect. The lovely feather gourah strands in delicate, subdued colors produce a charming contrast when associated with large wings or quills to relieve the stiffness of the latter. The new fern-shaped novelty quills of ostrich are particularly effective

Bowl shape turban from Camille Roger trimmed with masses of rosebuds and lilacs in shaded tones

For detailed descriptions see page 36.

when accompanying a *flou* sweep of paradise aigrettes, or a *panache* of ostrich feathers.

MILLINERY BLOSSOMS

Flowers are the main factor in the new trimming accessories of the season, their lovely, cheerful coloring imparting a note of brightness and grace to even the simplest little hat. The manner in which they are posed on the hat is also a matter of note; in some instances they tower high over the crown, producing a pleasing effect, particularly if the crown is tall and bulky; in other instances the flowers enter into the making of the crown or brim, a treatment that is much liked just now. Straight, leafless wreaths of roses or other flowers are much in evidence, and are ofttimes preferred to the trailing, carelessly tied up ones, though the latter are decidedly more graceful in effect. In some instances the flowers composing the wreath are shaded in *decroix* effect, showing either the entire gamut of a single color, or tones of several shades, skillfully blended. Old-fashioned flowers are again in vogue, among them the dainty little lady slipper and the cockscomb. The former is generally fashioned of soft velvet and shown in all the natural tones of purple, cerise, pink and deep brown, and the latter of glossy silk fiber in the original, brilliant tone of deep magenta. Decidedly new are the crown and trimming bands formed by three or more solid tiers of tiny roses. The dainty little flowers are shaded in Rococo effect, or, rather, each tier is in a different tone, the lightest being at the top, the darkest at the base, and in this manner a lovely *ombre* effect is produced, which is both pretty and smart.

Quaint turban designed by Carlier

One of Charlotte's flower turbans

This smart combination of Milan straw, velvet ribbon and roses is a becoming model for early spring

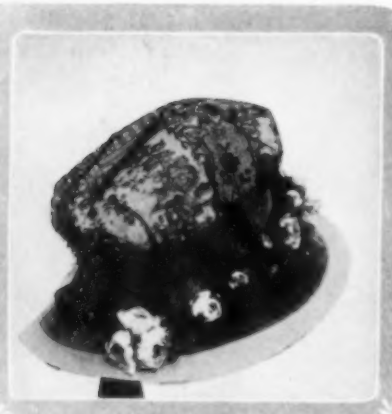
For detailed descriptions see page 36.

TULLE AND LACE LAVISHLY EMPLOYED

Among the new ideas introduced in this season's millinery, one that stands out distinctly in the foreground is the lavish use of filmy tulle; quantities of it are employed in the new French models. Tulle is used for covering the foundations, as well as figuring prominently in the garniture, and as the chief advantage of this material is its great fineness and its lightness of weight, even a small hat can stand surprising masses of it without looking top-heavy, as it doubtless would were piece goods of any other texture employed. Soft chiffon with dainty Dresden or other larger flower designs—when accordion-plaited—and then draped over the crown or under brim of a large leghorn shape, produces a lovely effect, and gives the clue to one of the most recent Paris ideas in lingerie hats. Filmy lace is ofttimes employed for veiling the flowered material. Spanish and "blonde" lace, interwoven with gold or dull silver, is the hight of fashion, and enters largely into the making of the draped turbans and toques of the dressy variety. In contrast with last season's styles, which favored the glistening, showy metallic effects, those of this season are extremely discreet-looking, and so sparingly used as not to give the effect of flashiness. Black lace also is strongly affected by the Paris modiste (the rich old Chantilly and blonde weaves in particular), and delightful new trimming effects are achieved by draping it over soft, cloudy materials in delicate colors, which throw into lovely relief the floral and arabesque designs of the lace. In some instances fine Chantilly is stretched tightly over large shapes of colored straw and the effect is very unusual and smart.

NOVEL FABRICS AND RIBBONS

A gorgeous new material from Paris shows beautiful conventionalized flower designs in dull gold over a lustrous satin foundation in some pronounced rich tint. Though in effect this tissue recalls the true richness of the Renaissance period, it lacks the stiffness and weight of these ancient textures, and is supple and pliable, thus lending itself admirably to draped effects. A new material for the lingerie hat is a fine mull texture, very soft and silky, and having a wide printed border in beautiful Oriental or antique Roman coloring. This lends itself to a multitude of uses, is easily draped, plaited or shirred, and is washable—an added merit. Kerchiefs of dotted blue foulard silk, with woven or printed Persian borders outlining the edges, make a bewitching garniture for walking or motoring hats. In one instance, the entire crown and brim of the medium large *cloche* shape was smoothly draped with the silk bandana, so that the white rice straw of the shape was visible only on the under side of the brim, and the corners of the bandana were drawn together in the center front, and formed into a large, soft chou. The exclusive ribbon novelties of the season include a firmly woven, ribbed grosgrain texture, not quite so soft and glossy as satin, but equally pliable. The smartest in colors are *Gris Puritain*, a clear, very light gray, similar to Quaker gray, but having the pinkish undertone less pronounced. It is ofttimes combined with the darker gunmetal or iron gray, producing very good effects, and it also blends well with many other tints. The combination of dull Lido or heron blue and rich Altheau purple or violette russe produces a color scheme of surprising beauty.



Another view of the extremely picturesque Alphonsine model shown on page 37

This Oriental effect in turbans is shown from another angle on page 33

Child's lingerie hat of mousseline and lace. A front view is shown on page 39

The back view of the jaunty Marie Louise model shown on page 44

DESCRIPTIONS OF ILLUSTRATED HATS

PAGE 33

UPPER LEFT.—The effective Lewis model here pictured shows as sole garniture a willow plume of striking beauty—large, broad, very full-flued, and shading from the palest tone of *lutin*. It is tacked to the right side of the wide, rolling brim, extends over the side of the brim and the flat, high crown, terminating at the back, where it droops in a soft, careless movement. The color of the crin, of which this model is fashioned, blends well with the delicate tone of the plumage, being also in one of the new *lutin* shades, and it is wonderfully offset by the black velvet, with which the under side of the brim is lined.

UPPER RIGHT.—The Paris modistes and their discriminating patronesses are showing a preference for hats with "Hindostan" garniture. Swathes and drapings of softest satin and surah, or of filmy mousselines, tulles and chiffons, printed with an allover pattern or a more or less wide border in typically Oriental design and coloring are used. This lovely spring model, originating at the atelier of Carlier, shows a "boule" crown, considerably over medium hight and circumference, and a diminutive drooping brim. The crown, which like the brim is made of fine leghorn, is swathed with a casinere scarf in Oriental tones of blue and rose color, and variegated dull tones of *Lutin* roses, and *Pole Nord*—the new pastel blue. A high panache of aigrette decorates the right side. A shirred facing of the satin finishes the under side of the brim.

LOWER MIDDLE.—A large shape of real Chantilly lace is employed for this beautiful Charlotte model from Gehlen. One black velvet plaiting encircles the tall, dome-like crown, while a second is applied on the outer edge of the brim. The artistic effect is enhanced by the long, broad but thin ostrich plume which is so placed at the foot of the crown that it rises high above its top, curving down to the left side in a graceful movement, and fastened there with a single stitch.

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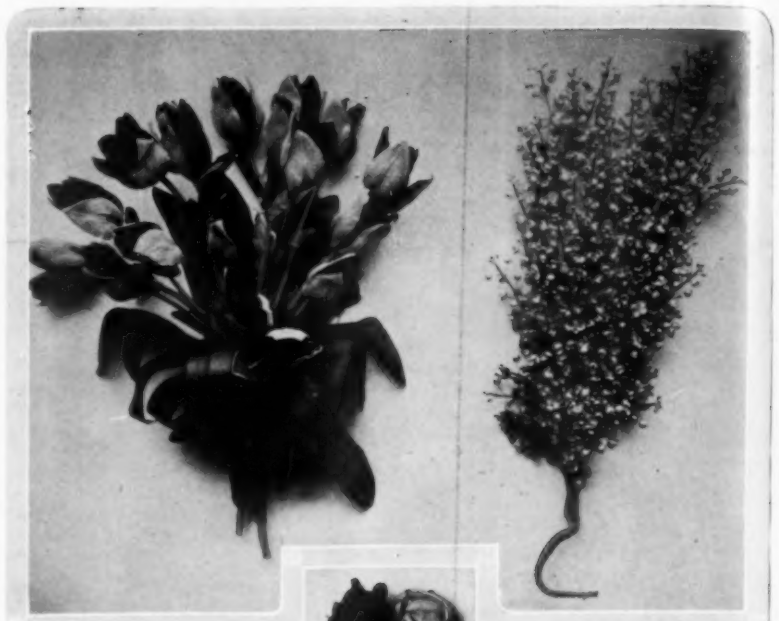
UPPER LEFT.—The new, small hat is displayed in the striking model here illustrated—an Alphonsine design. The shade of leghorn showing the deep yellow tone is the best grade of this variety of straw. The crown suggests the eighteen century beret. The brim reaches almost to the top of the crown in a high rigid revers, whose stiffness is softened by a fold of deep blue velvet. A panache of pheasant feathers in blue and soft leaf green tones and a feather cabochon, which conceals the stems of the panache, are placed at the front.

UPPER RIGHT.—This illustration portrays one of the smartest models from Georgette. The large shape—a replica of the sixteenth century Renaissance hat—is made of fine crin in a soft tone of golden fleece. The bowl-shaped crown is very broad but not high. The brim droops down from the right side, almost touching the nape of the neck, where its width increases and curls up at the right side to the crown. A long full sweep of choice wheat aigrettes in gold color afford the sole trimming.

LOWER MIDDLE.—An attractive, spring-like model from Camille Roger is here illustrated, which in development and outline represents the latest achievement in turbans. The shape is medium large and all in one piece; a little round, bowl-shaped turban, all crown, with no brim at all, and characterized by a conspicuously small head size. The entire surface of the crown is covered with a mass of lilacs and rosebuds, which cluster thickly and are irregularly disposed, imparting grace and lack of formal symmetry to the hat. The flowers are in natural size and show pinkish tones of mauve and grayish violet shades, rich garnet and deep dahlia tints blended in wonderful harmony.



Large tulips are a favorite flower for this season's millinery. At the bottom of the page are several of the new patterns in straw braids

A new aigrette effect of lilies of the valley. The hat band of satin with little rococo roses is a charming novelty of the spring

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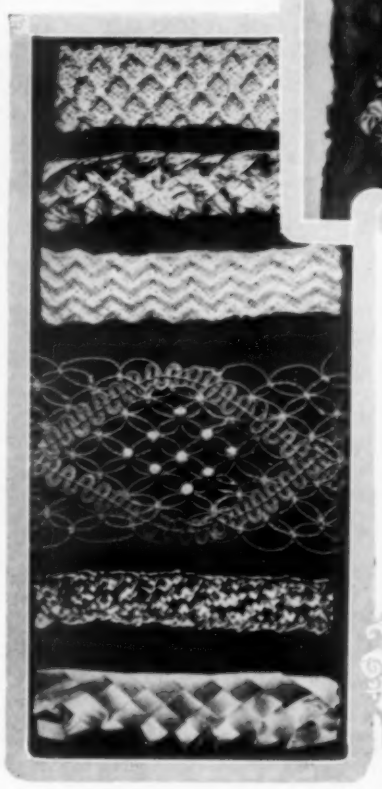
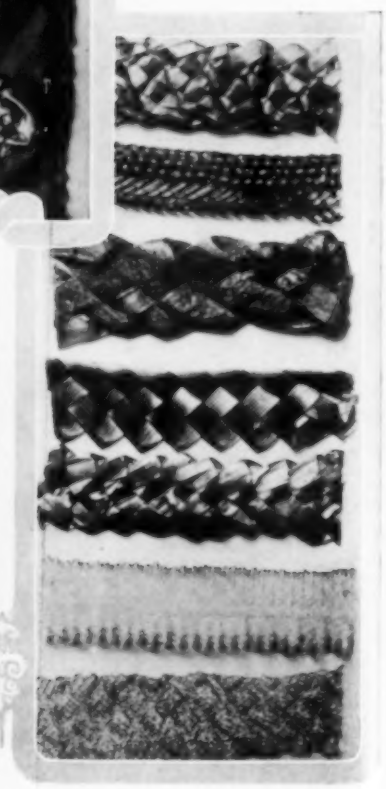
UPPER LEFT.—This smart Carlier model in rich greenish bronze tones shows a quaintly shaped turban somewhat like the Robin Hood caps of mediæval fame. The crown is extremely large in comparison with the brim, which keeps so close to the crown that it appears to be part of it. A panache of ostrich feathers in deep and light bronze tones rests snugly over the base of the crown in the center front.

UPPER RIGHT.—The quaint spring model from Charlotte, which this illustration portrays, is moderately large in size, with softly draped beret crown in black, glossy tulle. The brim is swathed with a mass of rigidly set little roses in deep pink, and a very large, deftly tied butterfly bow of the maline is disposed at the side, projecting jauntily over the crown and brim section and in harmony with the daintily arranged flowers. A cluster of full-blown Jacqueminot roses in ruby and cerise tints is tacked to the center knot of the bow, almost disappearing among the folds of the soft maline, and in association with a large, jet ornament, affords a lovely trimming effect.

LOWER MIDDLE.—A particularly handsome toque to wear with tailored costumes is a Louison model from The Sheppard Co., made of fine black Milan. The shape is small, with a tall, caldron-

(*Continued on page 39*)





Leghorn and lace—the smartest fabrics of the spring mode are used in this stunning picture hat

For general spring wear this type of hat is particularly smart. A beautiful white dove is the only trimming

Turban of exquisite full blown blush roses

Pressed Leghorn shapes are in high favor this season. The graceful roll of this brim makes it a becoming model

Small fruit trimmings are always cheerful and spring-like in effect. This model is one of Jessette's walking hats

For detailed descriptions of these hats see page 39

Orchids, pansies and lilacs in a riot of purple tones make a wonderfully effective trimming for this Jessette model

Lilacs in exquisite tones of mauve combined with large full blown American beauty roses are used on this lovely garden hat

This quaint motor bonnet is named the "Billy Burke" in honor of that charming young actress. For detailed descriptions of hats on this page see page 41

Blériot (a new gray) and a sombre shade of purple, enlivened with one brilliant rose is the harmonious coloring of this dignified model

The motor bonnet is evolving into a thing of beauty. Nothing could be more becoming than this new model of beige colored straw

Children's millinery fashioned by clever French fingers

For detailed descriptions of these hats see page 41

shaped crown, flat at the top, and rather wide at the base, which curves into a close-fitting little brim. This latter is turned up, forming a revers, which lies flat over the crown, and is outlined, along the top, with a wide, soft torsade of broad black velvet ribbon. The same ribbon is employed for the big bow, which decorates the back, and extends beyond the crown as well as the brim, creating an ultra-chic effect. The trimming proper is effected by quantities of full-blown, cream white roses, with natural, deep green foliage and buds, which cover the entire top of the crown, drooping over the velvet ribbon torsade.

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An exceedingly handsome garniture, intended to decorate one of the large brimmed picturesque hats, is shown in an illustration on page 36. It is developed entirely in tones of rose pink, shading from palest coral into a rich, deep tone of *patachon* (the odd pink, which is neither a raspberry, nor a crushed strawberry shade, but has traces of both in its cast, cleverly blended with a clear note of silvery white which gives it character and distinction). The garniture consists of tulips of large size, and have the staminæ in the same tone as the velvet. The petals are of velvet and soft crêpe, mounted to long gray-green stems. From Lord & Taylor.

The bunch of lilies of the valley could not possibly look more natural than it does, so perfectly is it reproduced. Each stalk of little lily-bells issues from a pair of slender, pointed leaves in soft rich green, and at their base there is the little fine, rosy skin that characterizes the fresh flower. A delicate whiff of lily of the valley extract is exhaled by the lovely flowers, and will readily impart itself to the garments and the person of the wearer. From Aitken, Son & Co.

Simple and charming is the hat band of wide braid in dull blue satin embroidered with dainty little Rococo roses, made of soft satin in the palest and loveliest tones of pink, dull light blue and delicate mauve, with tiny shaped leaves in green offsetting this exquisite, truly eighteenth century flower combination.

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UPPER LEFT.—Handsome lace trimming distinguishes the Alphonsine model in this illustration. A shape of fine leghorn with wide, picturesque brim, à la Romney, which droops all around, with the outer edge of the side portions slightly tilted up, giving a glimpse at the wide-shaped band of velvet in deepest tones of Neptune which lines the under side of the brim. Moss roses encircle the crown of black Chantilly lace.

UPPER RIGHT.—A smart walking hat from Henesey's is made of fine chip in a pale cream tone. A large, bowl-shaped crown flat at the top, and a brim, much longer than wide, is rolled up to form a stiff revers, showing the facing of black panne velvet. The back and sides of the shape remain untrimmed, the garniture being disposed in the center front only, spreading out in all directions, and considerably increasing both the hight of the crown and the expanse of the brim. The hat is trimmed with a white dove, much over natural size, with widespread wings. The snowy plumage is embellished by brilliant iridescent spots in green and blue tones.

MIDDLE FIGURE.—A chic spring model from Reboux in the illustration represents an attractive turban, moderately large in

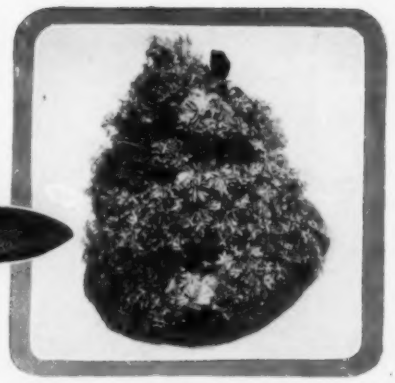
(*Continued on page 41*)

FIVE ELABORATE MODELS FOR FORMAL DRESS

For detailed descriptions see page 42

Dainty little model for a child of four. The scarf of flowered mull is held with gold cords

Three of the new blocked shapes of this season's mode—The head sizes are still very large and the brims in many instances show a rolled revers at one angle or another



One of Camille Rogers' flower turbans, of which another view is shown on page 34

size, which bears close resemblance to the original Tudor turban of sixteenth century fame. It has a tall crown, flat at the top, and very large in circumference at the base. The crown foundation is covered with soft layers of applied blush roses in a warm tone of Cyprian, making a background for the exquisite lace scarf draped over both crown and brim.

Lower Left is a smart though simple model, in a pressed leghorn shape of a yellow wheat tone. The good-sized crown is shaped like an inverted bowl, flat at the top, and spreading out toward the brim, which is of generous width with the outer edge rolled, making the contours original, singularly becoming, and dressy as well. A lovely garniture of wild roses in bright Royal blue satin, with foliage in natural green, cluster against the blue tulle, which is loosely draped around the crown. The under edge of the exposed brim is banded with a circlet of two-inch wide satin ribbon, in Royal blue.

Lower Right.—The loveliness of fruit trimming, and the cheerful, spring-like effect it produces on a hat, is demonstrated in this ultra-chic little model from Jessette. The shape is made of coarse basket straw in a deep tone of *pain brûlé* (the deep, rich golden tone bread assumes when toasted), and it consists of a straight, medium high, but very wide crown, slightly crushed in at the top, and a wide brim, reversed in Carmen effect. The crown is encircled with a softly folded torsade of wider supple velvet ribbon, shaded in three beautiful, brilliant cherry tones, and a twist of the same ribbon is carelessly arranged over the left side and back of the brim revers, terminating in a large bow at the latter point. The brim revers is crushed in a trifle at the center front, forming a little dent, over which droops a bunch of luscious ripe cherries and green leaves.

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Upper Left.—One of the latest whims of fashion is to employ flowers of several varieties, but all in corresponding tones, for trimming a hat. This Jessette model portrays this style, as it shows all imaginable tones of lilac and amethyst on a background of lustrous, glossy black. The shape, of fine crin, is large and very picturesque—a Trianon form with prominent, round crown, and a wide brim, which curves up gracefully at the sides, and is very slightly dented in the center front. A shaped band of supple black panne velvet outlines the outer edge of the brim, and a full twist of filmy black tulle takes the place of a crown band, tied in a voluminous Alsatienne bow at the back, spreading gracefully over the crown and brim, and furnishes a charming settling for the trimming proper—a full mound of orchids, pansies and lilac sprays, all in natural, exquisitely blended tones, and in velvet and silk development. Dainty maiden-hair ferns are tied up with the flowers, and introduce a smart contrasting note in the lovely ensemble of deep black and delicate mauve.

Lower Left.—Colors which are directly opposed to each other are combined with surprisingly good results, and color schemes are created, which are not only unique, but perfectly harmonious and refined. This hat shows one of these new blends in a stunning Royant model. For the shape, which is developed of fine hemp straw, the selected color is a rich, somber bluish purple (the exact tone of the Russian violet), while the two superb ostrich plumes affording the trimming show a light and a very deep tone of *Blériot* (a dusky, somber gunmetal gray with faint undertones of bronze and taupe). The brim shows the original outlines of the Henri III hat—a wide, pronouncedly rigid revers at the left side, which slopes down by degrees towards the right side and back—and the crown is round and comparatively bulky, though not over medium hight. The two plumes are fastened under the brim revers so that they surmount the crown, producing a picturesque silhouette. A full-blown Jacqueminot rose in gorgeous ruby tints is tacked among the soft plumes.

Middle.—This is a quaint new motor model from Lord & Taylor, called the "Billie Burke." The material employed for this bonnet is of soft taffeta silk in a bright emerald green, and a soft light oyster gray that blends exquisitely with the beautiful green. The little scoop-shape of the emerald silk is overlaid with a second oddly shaped brim section, giving a smart touch of originality. A little bow of the green taffeta trims the cap piece in the back. The same material forms the wide bow ties.

Upper Right.—Fine Milan straw in a deep, very soft tone of *parfum* (the new French mauve, suggesting half-withered Parma violets) furnished the material for this model from Henesey. The shape is very large, and is an exact replica of the original Louis XVI hat, rolled up in a high revers at the back, and softly drooping at the sides and in the front. The crown, in harmony with the large proportions of the brim, is voluminous, but its outlines are wonderfully softened by the lavishly employed garniture—a full mound of graceful lilac sprays in natural soft pinkish mauve coloring, and four huge, full-blown roses in the most wonderful American Beauty tones imaginable; the whole is offset by masses of natural foliage in deep and brighter tones of green and warm rust-brown tints. A loose twist of crushed maline in the color of the hat is twined about the crown, and a huge bow of the same is gracefully tied near the top of the crown at the back.

Lower Right.—Distinguished by a vast amount of quaintness is this little model from Henesey. It is intended for motoring wear, but is entirely different from the almost forbiddingly severe styles of last season, and very much more becoming. The close-fitting *cabriolet* shape of coarse, irregularly plaited novelty straw shows a delicate light beige tone, and is corrugated on its entire surface, showing evenly spaced undulations, which radiate from side to side and produce the chic new melon effect. A crush of mousseline de soie in a clear, pale tone of sky blue outlines the edge of the bonnet, to which it is caught with a fine garland of tiny Pompadour roses in delicate tones of pink, and large rosettes of the same filmy material are posed over each front corner, concealing the joining of the long mousseline ties, and affording a quaint finish. Further ornamentation is added by little clusters of moss roses, which fill in the center of the mousseline rosettes.

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No. 1.—This is a charming model from Aitken Son & Co. for a little girl of from five to ten years. The crown is in Charlotte Corday style—big, wide, and puffy, made of daintily flowered mousseline de soie, showing lovely light tones over a clear cream-white background. This is draped

Black and white is a perennially successful combination. This model is the newest Reboux creation

This leghorn turban can be worn with any color tailored suit

Toison d'or (a new spring color) and royal blue are used in this model

For detailed descriptions see page 43

Four distinguished examples of the large hat and one of Reboux's small turban
For detailed descriptions see page 43

in loose folds over the foundation, and held in place by little bands of Valenciennes lace and tiny rosettes of blue and rose ribbon.

No. 2.—A picturesque model from Aitken Son & Co. of white chiffon and Irish crochet lace. The contours of the crown are softened by means of a soft drapery of the lace which swathes it. A soft dull tapestry blue scarf with a lovely Persian design in the palest of gray, rose, willow green and mauve tones affords a stunning blend with the rich, deep cream color of the chiffon.

No. 3.—This dainty little chapeau for afternoon wear is made of mousseline in the graceful outlines of the quaint cabriolet bonnet. The entire crown is swathed with a shirred and draped piece of soft, hand-painted mousseline de soie (white background, with a *mille-fleurs* design in soft pink, pale blue, and dull green tints), and is outlined by wide Valenciennes lace; tiny ribbon roses decorate the right side of the crown.

No. 4.—Large hat with high beret crown and an evenly wide brim, which is allowed to droop at will; plaited pink chiffon forms a most effective background for the lovely wreaths of closely massed rosebuds.

No. 5.—From Aitken Son & Co. comes a smart little model for dressy wear. The crown is very large in circumference, with a round top. The crown of the hat is crossed by folds of narrow Valenciennes lace at even distances; clusters of tiny roses and forget-me-nots are thrust through the lace. The facing is of shirred net.

No. 6.—This little 1850 bonnet of rose-colored satin straw is good in outline, and shows a unique garniture. The tall straight crown is framed by a wide brim with the original poke contours. The crown is banded with a soft, wide satin ribbon in a much deeper tone of rose, the ends of which are crossed at the back, and drawn over either side of the brim. The trimming is symmetrically disposed at either side of the crown, and it is effected by means of little braided straps of ribbon of soft velvet. Model from McCreery.

No. 7.—Fine net in a pale, clear pink tone was selected for developing this model. The shape is formed by a high, straight, flat-topped crown, and droops all around its circumference, partly revealing, partly hiding, a smooth facing of mousseline in a soft, vague tone of hydrangea blue. The crown is outlined with a little plaited frill of pink satin ribbon. Tiny ribbon roses in soft pink and hydrangea blue tones, arranged with foliage and bows of pink velvet ribbon, are at the side of the crown. Hat from McCreery.

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Upper Left.—The novel model here illustrated from Virot shows a large bird with widespread, fantastically shaped wings posed across the crown in front. The shape is blocked of finely woven English straw in the deepest tone of *Bleriot* (slate gray, with a metallic tinge), and has a brim which is deliberately folded back in the center front, at the sides and back, where it is also reversed, sloping down gradually.

Lower Left.—For this model from Marie Louise the chosen material is a fine leghorn blocked shape, showing the deep natural yellow tone. A charming method of employing flowers is adopted. Large, full-blown crush roses in loveliest tones of dull Oaxe blue silk, shading into a rich, deep brownish tone of leaf green, and camellias showing exquisite pale and deep rose tones and creamy white ones of lovely transparency and clearness, are used.

Middle.—The combination of antique gold and deep blue is a favorite one with the Paris designer, and employed in some of the most exclusive new models. One of the handsomest of the season is shown at the atelier of Lewis, and is pictured in the illustration. The brim is broad only at the right side, where it forms a bold revers, reaching up to the top of the crown, but droops deliberately otherwise. The under side of the brim which is thus disclosed is masked with a smoothly applied section of velvet in a rich, brilliant tone of *or ancien* (antique gold), and the large, fantastically-shaped ostrich plumes which afford the sole garniture, show the same gorgeous color in many tints.

Upper Right.—This stunning Lewis model shows a willow plume of striking beauty—large and broad, and very full-flued, and shading from the palest tone of *lutin*. It is tacked to the right side of the wide rolling brim. The color of the crin, of which this model is fashioned, and the scarf of the pale tone of mousseline, draped

with black Chantilly lace, blends well with the delicate tone of the plumage.

Lower Right.—The effective Lewis model which the illustration portrays is developed in black and "salmon," and shows the very latest conceit in picture hats. The shape is quite large, made of fine black crin, and consists of a large, flat-topped crown, and a brim which is rolled up just a trifle at the front, turning high at the back. The little curve off the face discloses the new way of placing flowers on the under brim. The garniture is formed by a full wreath of roses in the light and dark tones of salmon, encircling the crown in a bandeau effect, and extending over the brim edge. A large touffe of pale pink and white aigrettes at the back of the hat look exceedingly delicate and frail in their soft nest of blossoms.

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Upper Left.—Exceptionally smart is this model from Aitken, Son & Co. of pale blue novelty straw, intended for a little girl about five. It is medium large, with a bowl-shaped crown, and a brim of even width which has a decided tendency to drop at the outer edge. A scarf of soft silk mull, daintily flowered, is arranged over a foundation of fine silk, held in place by gold cord.

Lower Left.—Trig and jaunty in outline is this model. The shape is a very fine yellow leghorn, with a crown straight from headsize to top. The three-inch wide shaped velvet band which outlines the brim edge shows a rich beautiful sapphire tone. The smoothly applied facing of the under brim is also in velvet of the same tint, creating a lovely contrast in association with the golden tone of the straw. Fancy wings, shading from the lightest into the deepest sapphire blue, are fastened near the base of the crown at the left side.

Lower Middle.—This model is a favorite design of Reboux's, imported by Lord & Taylor; it shows the handsome blend of black and white to excellent advantage. The shape is picturesque of contour, with a brim gracefully raised at the left side, and a moderately large, flat-topped crown, straight from the headsize to top, which is developed by fine black and white yedda straw, braided in basket weave. Sax blue velvet is used to face the under side of the brim. The trimming is of full blown rococo roses of soft satin in gobelin blue tones, and a few sprigs of rose foliage.

Lower Right.—This model from Valentine is of fine Milan, in a deep tone of *Toison d' or.* (*Toison d' or,* one of the new shades, is a rich but subdued gold tone blended from antique gold and citron, with faint greenish-bronze reflexes.) It has a dome-shaped, rather tall crown, and a broad brim which is rolled up at the left side, forming a clearly defined rever and surmounting the crown to a considerable extent. A superb ostrich plume, shading from the lightest to the deepest tone of *toison d' or,* and showing surprising length and fullness of flue, is fastened to the crown at the right side.

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Upper Left.—The illustration represents a smart hat from The Sheppard Co. for early spring, fashioned of coarsely wover but soft and flexible novelty straw in a light tone of Douvres—the new, handsome grayish taupe. A loosely twisted and crushed torsade of wide velvet ribbon encircling the wreath of gorgeous hydrangea, terminates in the center front in a double bow with flat double loops.

Lower Left.—Unusually smart is the Lewis model which this illustration represents. A soft, pliable fancy straw, very fine and extremely light despite its apparent coarseness of texture, shows a body of blond with a trim edge of *Cyprian* in brilliant tone. A band of deep rose-colored velvet ribbon encircles the crown and serves as a background for the flower garniture.

Middle.—A smart little street hat designed by Reboux. The shape of coarse, dull black fancy straw (plaited in basket effect), is all crown, very large in circumference. The top of crown is filled in with softly crushed black satin ribbon.

Lower Right.—The new idea of finishing a fabric-covered hat with a leghorn facing is demonstrated in the smart Marie Louise model illustrated. A huge bow of black ribbon is tacked to the top of the crown, filling in the vacant space between crown and brim revers. Clusters of roses, tied up with tightly closed buds and a small quantity of bright green foliage, form a garland around the crown.

(*Continued on page* 51)

Good style models for summer morning wear
For detailed descriptions see page 51

For descriptions see page 51

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Katherine Kaelred, John Mason and Walter Hale in "A Son of the People," at the New Theatre

Edna Archer Crawford, James Kirkwood, Charles Gotthold and Cuyler Hastings in "The Turning Point"

SEEN ON THE STAGE

WHEN Preston Gibson, author of "The Turning Point," wrote the line: "Fate sometimes plays queer tricks," he probably did not realize how aptly it would apply in his own case. After the first production of the play at New Haven a few weeks ago the newspapers likened some of his utterances to those in two of Oscar Wilde's comedies, and since then this embryonic playwright has been in somewhat hot water. Perhaps the most humorous phase of the alleged plagiarism was his bland assurance, on being called before the curtain of the Hackett Theatre in New York, on the first evening of the production there, in modestly likening himself to Shakespeare and Rostand, and in intimating that he was pleased with the public notice the lines of his play had brought to a man who had "worked seven years to obtain recognition in the field of American drama."

Mr. Gibson may rest content in the thought that he has won recognition, but whether he has exhibited judgment in permitting his possible "unconscious absorption" such license is questionable. "I have no especial knowledge of Wilde," he remarked during the reading of his statement at the Hackett Theatre, "nor have I had any opportunity to search out any passages alleged to have been copied. I can say, however, positively and absolutely, that if there is any similarity in expression or sentiment anywhere in my play to the production of any other playwright it is the result of uniform human experience. The great soliloquy beginning 'To be or not to be' is a verbatim report from North's English translation of 'Plutarch's Lives.' 'Romeo and Juliet,' in plot and dialogue, is from the Italian of course. William (meaning Shakespeare, no doubt) is not here to give us his side of the story, but that is another matter. Rostand was accused in court by Edmund Gross of stealing nearly in full 'Cyrano,' and his latest play, 'Chantecler.' My friend in New Haven, if reports be true, treated me more kindly than the enemies of Shakespeare and Rostand, for he has only accused me of using a few words. Shakespeare absorbed from all sources; Rostand became inoculated with Gross; Gibson is charged with enlarging his vocabulary from Wilde. This company is too fast for me. The lines that are spoken by Miss Filkins as *Mrs. Parr* belong to me and to *Mrs. Parr*—to her environment, to her character, and to herself. I personally know several women who are just like her, who are living right here in the city of New York. So do you."

Two examples—of an even dozen—showing the striking similarity of thought and verbal expression between Gibson's *Mrs. Parr* and two of Wilde's characters are here submitted:

Gibson: *Mrs. Parr*—"If men married the women they deserved they would have a very rotten time of it."

Wilde: *Lord Goring*—"My dear father, if we men married the women we deserved we should have a very bad time of it."

Gibson: *Mrs. Parr*—"In marriage, three is company, two is none. The happy home proves that."

Wilde: *Algernon*—"You don't seem to realize that in married life three is company, two is none."

"An Ideal Husband" and "A Woman of No Importance" are the Wilde plays which appear to have exercised a marked impression on the brain of Mr. Gibson, and the fact was promptly brought to light by a New Haven student, who knew intimately the plays of the Englishman. But while one is prompted to view with relative suspicion other lines in the work, its technical crudeness itself places it rather low in the dramatic scale, though, like many a play, it has some moments of interest.

The story hinges on the endeavors of an unscrupulous Wall street promoter to trick a Virginia coal mining property from an owner who does not know its real value, but this smooth individual, *Frederic Ferguson*, is tripped in the attempt to secure a right of way by the importunities of *Arline Anderson*, who succeeds in gaining the consent of *Brent Breckenridge* not to part with it, even though she and her mother are to suffer financially in consequence. Just as the young woman seems destined to fall into the matrimonial clutches of *Ferguson* as the result of a money-mad mother's heartless scheming, *Breckenridge* discovers the Wall street man's culpability in a bit of rascality, and not only compels him to right some of his wrongs, but brings together *Arline* and the man she loves. Grace Filkins, as *Pansy Parr*, is admirably effective, and plays with finesse, repression, and a dramatic balance which stamps her as a player of uncommon natural ability that has been intelligently developed. Charles Gotthold is a manly figure as the right-of-way owner; Cuyler Hastings makes the promoter sufficiently destestable, and James Kirkwood, in the character of *Dave Denny*, the sweetheart of the betrayed girl, exhibits considerable acting strength in one vigorous scene. The company in which Edna Archer Crawford, as the heroine, and Edward See, as the *Rev. Dr. Snicker*, a worldly-wise minister, figure to advantage, is, as a whole, more than usually capable.

Blanche Ring playing the role of her own chauffeur. This season Miss Ring is starring in the "Yankee Girl" at the Herald Square Theatre

Forbes Robertson knocking at the lodging house door when he makes his first entrance in "The Passing of the Third Floor Back"

"A SON OF THE PEOPLE"

ADMITTING that "A Son of the People" approaches the ridiculously melodramatic, and that the translation occasionally compels some of its characters to stagger under the burden of their speech, there are elements of interest and real value in Sophus Michaelis' Danish play, "A Revolutionary Wedding," recently produced at the New Theatre. Inasmuch as there is a division of expert opinion regarding the worth of the version supplied by S. I. Sznnyey, as well as regarding portions of the fabric of the play, it would be inaccurate to assert that it is either the best production that has been staged at the New Theatre, or one which never should have been permitted there.

According to fair standards of dramatic measurement it is not a remarkable work, nor is it entirely without merit, and since it was used merely because the New Theatre management found it impossible to put on a play that should have been ready, credit should be awarded the playwright, the translator, and the company.

The premier brought John Mason before the patrons of the New Theatre for the first time, and he proved himself one of the most effective actors who has yet appeared there, his voice carrying distinctly to the farthest corners of the auditorium, and the crispness of his enunciation permitting every word he uttered to be understood, something that cannot be said for all who have spoken from the same stage. Furthermore, he is a player of rare gifts,

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Maxine Elliott who is playing in "The Inferior Sex"

and his personality is so likable that his presence in a play helps to make it successful. It may be that the rôle of the revolutionist, *Marc-Arron*, asks a little too much of him from the romantic standpoint, but he seizes all opportunities suited to his capabilities, and these atone for any shortcomings elsewhere.

The scene between *Marc-Arron* and *Montaloup* (a rugged revolutionist commissioner who loves his colleagues with great fervor and tenacity), in which these two part for the last time, is gripping in its sincerity, because of the direct naturalness with which Mason and George Fawcett (*Montaloup*) play, and although to change clothing with the aristocrat, *Ernest des Tressailes*, that the latter may escape, following his marriage to *Alaine de l' Estoile*, and to remain in the other's place when he knows that it means death, is asking a good deal of *Marc-Arron*, it must be remembered that they do this sort of thing in French revolution plays. The unsatisfactory thing is that the aristocrat is not worth saving—a thing that his sweetheart speedily finds out after his escape—but when she realizes that *Marc-Arron* is the man she really loves, we feel better about it. Frankly, "A Son of the People" crosses the border of probability, and its somberness rather gets on one's nerves, but it is admirably mounted and has many spots of interest. Katherine Kaelred, as *Alaine de l' Estoile*, was not up to the demands of her rôle on the first night of the performance, lacking dramatic depth, variety of expressiveness, and subtlety, although she strove sincerely and at times fulfilled its requirements admirably, and Ivy Trautman, as *Leontine*, overtalked her lines and tried to do more than it was intended she should. But Walter Hale was capable as the faint-hearted husband, and in the character of *Prosper*, a faithful servant who gave up his life for his master without so much as a whimper, Thomas McLarnie touched the heart. The others of the cast were also efficient.

"BRIGHT EYES"

WHEN the public is told that the authors of a successful musical comedy have written another as entertaining, its expectations are quite naturally aroused, but, unfortunately, "Bright Eyes," which is now enjoying comfortable patronage at the New York Theatre, is not as clever as "The Three Twins." This does not mean that there is not a good deal to commend in it, however, for Otto A. Hauerbach's lyrics and the music of Karl Hoschna have been mixed with a book provided by Charles Dickson from his farce "Mistakes Will Happen," into an entertainment that is well worth seeing and hearing.

Cecil Lean, who made too great a success at the same theatre in "The Soul Kiss" to suit some other members of that company, has the leading rôle, and this blithesome and good-natured young man with the irresistible—if expansive—smile scores with a vigor that should insure his future popularity in New York for some years to come. Another capable member of the organization is Florence Holbrook, who graduated from the amateur ranks into Chicago musical comedies not long ago, and who in recent seasons has kept pace with her husband.

The plot—for here, at least, there happens to be one—concerns the discharge of a young man and a young woman from a theatrical company merely because they have violated regulations by marrying. Not to be dismayed, the two seek a financial backer to produce a play the husband has written, and finally interest the president of a young women's seminary, and his wife, with ludicrous results. Even if Lean did nothing beyond impersonating a village deacon reading the regular church notices at a Sunday service his value would be evident, but as it happens he does other things almost as droll, and his singing is pleasant enough, when one considers the character of the songs chosen for him. Miss Holbrook, who sang "Mrs. Casey" and "Fan, Fan, Fan"—a baseball song—also acquitted herself in the way expected of competent musical comedy prima donnas. Percy Lyndal and Vera Finlay were humorous in two rôles of comical nature, and the rest in the large cast worked with a will. The settings, showing the stage of a theatre; a hotel roof garden, with the Times building in the background; the interior of a carriage house, and the lawn outside a fine residence were effective, and save for the too frequent playing of the tune of the catchy song, "Bright Eyes," there was little to cavil at.

Photo copyright by J. C. Hemment

Nora Bayes at home. Miss Bayes plays the leading feminine role in "The Jolly Bachelors"

DRAMATIC CHAT

IRENE FRANKLIN, a singer of more ability than is usually found in vaudeville, has been retained for additional performances at Keith and Proctor's Fifth Avenue Theatre, where James Young, a newcomer to this field, also appeared recently for the first time in a playlet called "Wanted a Sister." Kathleen Clifford, formerly with "The Top o' the World," was another who was seen at this theatre in a clever bit, in which she was assisted by Arthur Hill, formerly The Cowardly Lion in "The Wizard of Oz."

Mrs. Patrick Campbell who is now appearing in vaudeville

At the Colonial Theatre Lionel Barrymore, McKee Rankin, and Doris Ranking made their appearance in "The White Slaver," and at the same theatre Loie Fuller's "Ballet of Light," introduced at the Metropolitan Opera House earlier in the season, was another act which proved interesting. Claire Romaine, Hassan Ben Ali's Arabs, and the Kauffmann Brothers were the others who had the best positions on the programme.

Irene Sanden, Gertrude Van Axen, and Orchidee — the young women who were solo dancers with Loie Fuller when she came to New York last fall—have recently been the star attractions at the Plaza Music Hall, where they appeared in "The Dance of the Nymphs." Others on the bill were the Four Mortons, Winsor McKay, the cartoonist, and Kara, the strolling player.

Katherine Kaelred who is playing the role of Alaine in "A Son of the People"

At the American Music Hall, Adeline Boyer, the California dancer with the abbreviated costume, found sufficient favor with audiences to be retained for a longer period than that for which she was originally engaged. We have had better dancers, but she appeared to please, and this seems to be the measure of value with the music hall performer. Joseph Medill Patterson's playlet, "Dope," was also on the programme, and Reine Davies made her entree into the ranks of vaudevillians with considerable success.

Billy B. Van and the Beaumont Sisters were the best liked performers on one of the recent Hammerstein Victoria bills, and Billie Seaton, the ginger girl, was also among the headliners. Others who deserved consideration were Sam Chip and Mary Marble; "In Old Ecam"; the Frey Twins, and Ralf Ralfasky.

The Ben Greet Players have been appearing in several classical plays at the Garden Theatre with a success that has won hearty approval, and the recent presentation of "The Rivals" indicated that this company is making strides in the right direction. "Everyman," a morality play, is another effort in which the Greet Players have won attention and commendation.

A review of Hattie Williams in "The Girl He Couldn't Leave Behind Him," which opened at the Garrick Theatre on the evening of March 9, will appear in the next issue of Vogue.

Mme. Nazimova will open Nazimova's Thirty-ninth Street Theatre shortly with Ibsen's "Little Eyelof," which will be the first of five plays to be given by this star during the spring.

Winchell Smith's dramatization of "Bobby Burnit" will have its premier in Atlantic City on April 4, with Wallace Eddinger in the leading rôle.

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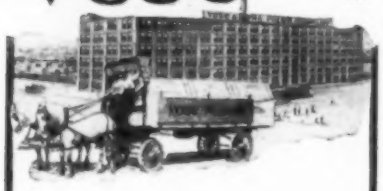

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SOCIETY

DIED

BLOODGOOD. — On Wednesday, March 9, at Lakewood, N. J., Helen Ashton.

Chisolm. — On Thursday, March 10, 1910, at his New York residence, Alexander Robert Chisolm, aged 75 years.

Ingersoll.—On Wednesday, March 16, 1910, at her residence, 44 East 70th St., Theresa McAllister Ingersoll, wife of C. M. Ingersoll and daughter of the late Culter McAllister, of San Francisco.

Schieffelin.—On Tuesday night, March 8, 1910, Catharine Tonnele, widow of Eugene Schieffelin and daughter of the late Valentine G. Hall, in the 84th year of her age.

ENGAGED.

Burke - Pulsifer. — Miss Ethel Burke, daughter of Mrs. Edmund Burke, of Chicago, to Mr. Lawson Valentine Pulsifer, of New York.

Cobb - Amory. — Miss Leonora Cobb, daughter of Mr. Henry Ives Cobb, to Mr. Robert Amory, Jr., of Boston.

Colford - Morgan. — Miss Edith Colford, daughter of Mr. S. J. Colford, to Mr. Dudley S. Morgan, both of Newport.

Gardiner-Pier.—Miss Anne Terry Gardiner, daughter of Mr. James T. Gardiner, to Mr. Roy Pier.

Fulton-Hartwell.—Mrs. Mary B. Fulton, daughter of the late Albert Green, to Dr. John A. Hartwell.

O'Brien - Smith.—Miss Harriet Louise O'Brien, granddaughter of Lieutenant Colonel Henry M. Kendall, U. S. A., to Lieutenant Edwin De Land Smith, U. S. A.

Mix-Blight.—Miss Julia Mix, daughter of Mr. J. Rowland Mix, of New York, to Mr. Arthur Howard Blight, of Toronto.

Moran-McBurney.—Miss Helen Moran, daughter of Mr. Amedée Depau Moran, to Dr. Malcolm McBurney, both of New York.

Taylor-Denniston.—Miss Dorothy Taylor, daughter of Mr. Edwin S. Taylor, of New Jersey, to Mr. Edward E. Denniston, of Philadelphia.

WEDDINGS

Aldrich - Davenport. — March 28. — Mr. William T. Aldrich and Miss Dorothea Davenport, daughter of Mr. George H. Davenport, were married on Monday, March 28, in Trinity Church, Boston.

Congdon - Grosvenor.— March 29.— Mr. Gilbert Maurice Congdon and Miss Caroline Rose Grosvenor, daughter of Mrs. William Grosvenor, were married on Tuesday, March 29, in St. John's Church, Providence, R. I. Bridesmaids: Miss Marion Stevenson, Miss Mildred Gibert Townsend and Miss Effie Pearson.

Hadden-Emmet.—March 30.—Mr. Harold Farquhar Hadden, Jr., and Miss Laura Emmet, daughter of Mr. Henry Coster Emmet, were married on Wednesday, March 30.

Milburn - Hollingsworth. — March 28. — Mr. Ralph Milburn and Miss Anne Scarborough Hollingsworth, daughter of Mr. William Hollingsworth, were married on Monday, March 28, in the chantry of Grace Church. Maid of honor: Miss Grace Hollingsworth. Best man: Mr. Devereaux Milburn. The ushers were: Mr. Louis B. de Koven and Mr. Chandler Wells Bleistein.

Van Amringe-Bowers.—March 31.—Mr. Guy Van Amringe and Miss Martha Bowers, daughter of Mr. John M. Bowers, were married on Thursday, March 31, at the residence of the bride. Maid of honor: Mrs. Arthur Coppell. Best man: Mr. Andrew Bibley.

Whitney-Webster.—March 29.—Mr. Stephen Whitney and Miss Paulina Webster, daughter of Mr. J. Frederic Webster, were married on Tuesday, March 29, in Emmanuel Church, Boston.

WEDDINGS TO COME

Bayne-Bossom.—April 26.—Miss Emily Bayne, daughter of Mr. Samuel G. Bayne, to Mr. Alfred C. Bossom, at the home of the bride.

Carpender - Schuyler. — April 20.—Miss Jeanne F. J. Carpender, daughter of Mr. William Carpender, to Mr. Phillip V. R. Schuyler; Church of The Heavenly Rest.

Delano - Wadsworth. — April 19. — Miss Caroline Delano, daughter of Mr. Eugene Delano, to Dr. Augustus B. Wadsworth, in the Madison Square Presbyterian Church.

De La Vergne-Stevenson.—April 27.—Miss Katharine De La Vergne, daughter of Mrs. John De La Vergne, to Mr. Archibald Ewing Stevenson; St. Thomas's Church.

Gould-Drexel.—April 19.—Miss Marjorie Gould, daughter of Mr. George J. Gould, to Mr. Anthony J. Drexel, Jr.

Hurry-Swift.—April 21.—Miss Elizabeth Hurry, daughter of Mr. Randolph Hurry, to Mr. Lawrence Swift, in the Church of the Epiphany.

Macy - Hall. — April 27. — Miss Helen Macy, daughter of Mr. George Henry Macy, to Mr. Irving Kent Hall, at the home of the bride.

Stanley-Kimball.—April 2.—Miss Frances Stanley, daughter of Mrs. Frank Stanley, to Mr. Charles Porter Kimball; Chicago.

CHARITY ENTERTAINMENTS

Benefit Horse Show. — April 27. — A horse show for the benefit of Mrs. Emily Beach, the well-known riding teacher, will be held at Durland's Riding Academy on Wednesday, April 27. President of the organization, Mrs. Thomas Hastings; Secretary, Miss Ethel Boyd Bowers; Treasurer, Mrs. J. Beavor-Webb. Patronesses: Mrs. Egerton Winthrop, Jr., Mrs. Richard Gambrill, Mrs. James G. Marshall, Miss Hopeton D. Atterbury, Mrs. Gifford Cochran, Mrs. Harry T. Peters, Mrs. Rufus L. Patterson, Mrs. Cornelius B. Mitchell, Mrs. Theodore H. Banks, Mrs. H. O. Havemeyer, Mrs. Daniel Webster Evans, Mrs. Henry Babcock, Mrs. Frank Burton, Mrs. V. R. Kennedy, Mrs. Walter W. Stokes, Mrs. Percy Pyne, Mrs. William Jay, Mrs. M. S. Burrill, Mrs. Richard Irwin, Miss Margaret S. Whitney, Mrs. Adolf Ladenburg, Mrs. Richard Trimble, Mrs. Oakleigh Thorne, Mrs. Charles Tracy, Mrs. Richard Mortimer, Mrs. Joseph Larocque, Miss Angelica L. Gerry, Mrs. J. Livingston Beeckman, Mrs. Archibald Alexander, Mrs. Ralph Singer, Mrs. George R. Sheldon, Mrs. W. P. Howe, Mrs. Bradley Cummings, Mrs. H. B. Hollins, Mrs. Edward Berwind, Mrs. J. Beavor-Webb, and Mrs. Thomas Hastings.

New York Association for the Blind.—March 28.—A grand fête for the benefit of the New York Association for the Blind was held on Monday, March 28, at the Hotel Astor. Mr. Charles S. Butler acted as chairman of the floor committee, and among his aids were Mr. J. Henry Alexandre, Jr., Mr. Roland Holt, Mr. Walter Ogden, Mr. Warren A. Mayou, Mr. Alexander D. B. Pratt, Mr. M. Taylor Pyne, Jr., Mr. Charles E. Greenough, Mr. Duncan G. Harris, Mr. Charles A. Dana, Mr. William Baylis, Jr., Mr. H. Morgan Post, Mr. A. Rodman Townsend, and Mr. Lewis G. Morris.

Stony Wold Sanitarium.—March 30.—An Italian carnival in aid of the Stony Wold Sanitarium was held on Wednesday, March 30, in the ball room of the Waldorf-Astoria. The executive committee included: Miss Elizabeth Jennings, Miss Joanna Auchincloss, Miss Grace R. Jones, Miss Clarinda S. Boardman, Miss Helen R. Sloan, Miss Hester L. Davis, Miss Amy R. Thurston, Miss Dorothy W. Hurry, and Miss Dorothea F. Wardwell. Among the patronesses were Mrs. John W. Alexander, Mrs. Frederic B. Jennings, Mrs. Henry E. Coe, Mrs. Howland Davis, Mrs. John E. Roosevelt, Mrs. Henry L. Wardwell, Mrs. N. Thayer Robb, Mrs. Robert S. Brewster, Mrs. Dallas Bache Pratt, Mrs. Herbert L. Satterlee, Mrs. Henry Ives Cobb, Mrs. James T. Gardiner, Mrs. J. Pierpont Morgan, and Mrs. Arthur Curtiss James.

DANCES

Ulman.—April 6.—A dance will be given on Wednesday, April 6, by Mrs. J. Stevens Ulman for Miss Eleanor Granville Brown.

DINNERS

Ballinger.—March 16.—A dinner was given on Wednesday, March 16, by the Secretary of the Interior and Mrs. Ballinger, for the Vice-President and Mrs. Sherman.

Gallatin—March 15.—A dinner was given on Tuesday, March 15, by Mr. Eugene Gallatin for Lord Fairfax at Sherry's.

Gerard.—March 17.—A dinner was given on Thursday, March 17, by Mrs. James W. Gerard for Miss Harriot Daly and her fiancé, Count Anton Sigray.

Robbins.—March 29.—A dinner was given on Tuesday, March 29, by Mrs. George Robbins.

LUNCHEONS

Siegel.—March 28.—A luncheon was given on Monday, March 28, by Mrs. Henry Siegel for Miss Elizabeth Winthrop Stevens and her bridesmaids.

Wyeth.—March 28.—A reception was given on Monday, March 28, by Mrs. George Wyeth and Miss Wyeth.

INTIMATIONS

Beresford.—Colonel the Hon. J. G. Beresford, who came to this country recently to play polo, has gone to Punta Rossa, Fla., on a tarpon fishing trip as the guest of Mr. Irving K. Taylor.

Bradley.—Mr. and Mrs. Edson Bradley have been in New York for a week.

Butterfield.—Mrs. Daniel Butterfield has gone on a Southern trip.

de Chambrun.—Comte de Chambrun, military attaché of the French Embassy, and Comtesse de Chambrun, who have been in Mexico, returned to Washington March 27.

Coster.—Mrs. Charles H. Coster and Miss Helen Coster have returned from the South.

Davison.—Mr. and Mrs. Henry P. Davison, of No. 12 West Fifty-first street, have returned from Washington, where they have been visiting.

Diaz.—Señor Don Domingo Diaz, Minister of Panama to France, is on his way from Paris to Panama.

Dimock.—Mrs. Henry F. Dimock has gone South.

Fabbricotti.—Mme. Ottavio Fabbricotti and her daughter, Mrs. Harry S. Kingsley, will sail for Europe the last week in April.

Horstmann.—Herr Alfred C. Horstmann, of the German Embassy, has gone to California for two weeks.

Hoyon.—Countess Camille Hoyon is the guest of Mrs. John C. Phillips and Miss Phillips at Washington.

James.—Mr. Arthur Curtiss James has returned from Palm Beach.

James.—Mr. and Mrs. Thomas L. James will open their country place in Highwood, N. J., on April 1.

Jacobs.—Mr. George Jacobs, of the British Ecuador Syndicate, has been appointed Ecuadorian Vice Consul at London.

Leeds.—Mrs. William B. Leeds, of New York, has been at Washington, stopping with the Misses Cameron.

Lounsbery.—Mrs. Richard P. Lounsbery will leave New York for Europe on April 9.

Osborn.—Mr. William Church Osborn and Mr. Frederick Osborn have gone to Texas and Arizona.

Palmer.—Mr. and Mrs. Potter Palmer, Jr., of Chicago, have sailed for Europe to spend two months.

Plumb.—Mr. and Mrs. J. Ives Plumb sailed on March 19 for an extended tour of Europe.

Rockhill.—Mrs. William W. Rockhill, wife of the United States Ambassador to Russia, will spend a part of the spring in Washington.

Schwab.—Mrs. Gustav H. Schwab and Miss Amo Schwab, who have been visiting the southern resorts for several weeks, are now at the Royal Palm Hotel, Miami, Fla.

Scott.—Judge and Mrs. Francis M. Scott have returned from Lakewood.

Stickney.—Mrs. Joseph Stickney spent Easter at Washington.

Townsend.—Mr. and Mrs. J. Allen Townsend and the Misses Townsend have returned from Bermuda.

Von Ernst.—Lieutenant Von Ernst, of the German Embassy, has left Washington for Japan. He will make a tour of the world before returning to Washington.

White.—Mr. and Mrs. Henry White will spend the spring and summer abroad.

Wood.—Mrs. Charles B. Wood is the guest of Mr. and Mrs. William Phelps Eno at Washington.

CORRESPONDENCE

Havana, Cuba.—Late arrivals: General Hotchkiss Smith and Mrs. Smith, Mr. and Mrs. Jennings Cox, Miss Ramsden, Mrs. Clark Howell, Mr. and Mrs. C. C. Webber, Mrs. W. J. Mixter, Mr. Edward L. Daingerfield, Miss Mary Daingerfield, and Mr. Francis L. Daingerfield.

Kingston, Jamaica.—Late arrivals: Miss Jeannette Abbot, Mr. Charles McKnight, Mr. and Mrs. D. L. Ward, Miss Grace Wilbur, Mr. and Mrs. S. C. McKinnon, Mr. and Mrs. James Thompson, Mr. and Mrs. Grafton Abbott, Mrs. E. W. Kingsbury, Mr. and Mrs. E. Menzies-Taylor, Mr. R. S. Stevens, and Mr. and Mrs. Parker H. Cunningham.

Miami, Fla.—Late arrivals: Mr. and Mrs. J. Mitchell Clark, Miss M. A. Eddy, and Miss M. L. Newcomb.

Palm Beach, Fla.—Late arrivals: Mr. and Mrs. A. L. Reed, Mr. and Mrs. A. A. Farman, Mr. Henry D. Knight, Mr. Harold J. Ellsworth, Mr. R. Dun Douglass, Mr. and Mrs. H. A. Kimball, Miss Phylis E. Kimball, Mr. and Mrs. John J. Hartigan, Miss Helen F. Hartigan, Mr. and Mrs. Frederick Y. Dalziel, Mr. and Mrs. C. C. Douglass, Mr. and Mrs. N. S. McCready, Mr. and Mrs. Theodore D. Wells, Mr. and Mrs. Howard Carroll, Miss Carroll, Mr. and Mrs. William M. Brown, Mrs. Charles H. Russell, Mrs. Barker Amory Smith, Mr. and Mrs. L. R. Vandevoort, Miss Vandervoort, Mrs. L. A. Thompson, Mr. and Mrs. J. A. Webb, Mrs. J. A. Webb, Jr., Miss Anna W. Post, Mr. D. W. Call, Mr. and Mrs. Benjamin A. Jackson, Mr. and Mrs. J. L. MacDonough, Mr. and Mrs. Loren Allen, Mrs. G. H. Miller, and Miss Lucille Miller.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. William B. Craig, Mrs. T. M. Stewart, Mr. and Mrs. Charles Francis Hardy, Mr. and Mrs. B. M. Tucker, Mr. John F. Halsted, Miss Halsted, Mr. and Mrs. Charles E. Griffith, Mr. and Mrs. S. Nostrand, Mr. and Mrs. Audrey J. Cooke, Mr. Harry S. Black, Mr. and Mrs. C. A. Sherman, Miss Sherman, Mr. and Mrs. G. Howland Leavitt, Mrs. A. E. Chamberlain, Mrs. C. F. Burton, Miss M. A. Burton, Mr. and Mrs. R. E. Doolittle, Mr. and Mrs. J. C. Wells, Mr. and Mrs. John McNamee, Mr. and Mrs. F. B. Stevens, Mrs. James M. Morrison, Miss Lilla M. Morrison, Mr. and Mrs. H. Willard, and Miss Bessie Willard.

FOREIGN TRAVEL

Adriatic.—Sailing Saturday, March 12.—Mr. and Mrs. C. B. Shaw, Mr. and Mrs. Christopher Turner, Mrs. David Everett Wheeler, Master E. P. Wheeler, 2d, Mrs. Joseph Whistler, Mr. and Mrs. Henry J. Whitehouse, Mr. Jarvis Wilson, Jr., Mr. R. M. Wilson, Mrs. O. H. P. Belmont, Mrs. Walter L. C. Biddle, Major J. C. Brinton, Miss May Buckley, Mr. James Carruthers, Mr. and Mrs. L. B. Chase, T. Zabriskie, Mr. and Mrs. C. W. Tillinghast, Mrs. George A. Gilman, Mr. Thomas E. H. Curtis, Miss Harriet A. Curtis, Miss Louise Curtis, Mrs. John F. Colby, Miss Bertha W. Colby, Mr. and Mrs. E. A. Merritt, Mr. and Mrs. J. M. Wilkinson, Mr. and Mrs. W. D. Davies, Colonel William Paulding, U. S. A., and Mrs. Paulding.

Berlin.—Sailing Saturday, March 12.—Mr. Herbert C. Pell, Mrs. E. W. Perrine, Mr. and Mrs. A. W. Rossiter, Mr. and Mrs. Francis Sydney Smithers, Mr. F. H. Thatcher, Miss Mary Frances Thatcher, Mrs. John C. Williams, Mr. and Mrs. Frederick Brooks, Miss Brooks, Mr. and Mrs. William E. Curtis, Mr. and Mrs. Henry Dazian, Mr. and Mrs. Andrew Fletcher, Mr. and Mrs. R. G. Fessenden, Mr. and Mrs. Hamilton W. Mabie, and Mr. and Mrs. Potter Palmer.

DESCRIPTIONS OF HATS

(*Continued from page 43*)

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UPPER LEFT.—This hat (it originates at Jessette's) has as sole garniture a huge bow of wide, very supple velvet ribbon in the deepest tone of *Lutin*—a warm, infinitely soft wine shade with delicate reflexes of rose color beneath its surface—tacked to the top of the crown at the left side. The shape is of very fine old leghorn in a rich, deep cream tone.

LOWER LEFT.—Black and white, with a brilliant, vivid shade of framboise to lend expression, is the color scheme of this ultra-smart model from The Sheppard Co. The large, becoming crin shape is in deep, glossy black. A wide, soft piece of supple velvet in the tone of ripe, crushed raspberries encircles the crown in loose folds, and lends it additional volume. The trimming is a full chou-rose of fine lace, showing a superb pattern of foliage and arabesks.

MIDDLE.—Hat of coarse, very loosely plaiteu novelty straw in a beautiful delicate tone of *heron* (the newest cry in blue—a soft tapestry shade with faint greenish reflexes). The trimming is effected by a bird-head in velvety black, which is supplied with a sharp, bright yellow bill and glittering gold-hued eyes, and is tacked against the brim revers at the left side.

UPPER RIGHT.—The typically Parisian idea of utilizing the coloring and the designs of Paisley shawls, and other Hindoo tissues in millinery, is shown to excellent advantage in the garniture of this stunning model which is imported by Louise & Co. The trimming is effected by finely shirred bands of Paisley satin, showing an intricate East Indian design in brilliant, wonderfully blended colors. Each of the three bands is outlined with a fine fold of deep emerald green panne velvet. The long curved fern-like quill of uncurled ostrich, which decorates the left side of the crown, is skillfully tinted to harmonize with the trimming bands.

LOWER RIGHT.—In the illustration Louise & Co. show a Louis XVI hat in fine black crin with a high, straight "tuyeau" crown. It is trimmed with a drapery of coarse, loose-meshed linen etamine in a translucent tone of Titian blue. Graceful little birds in dull green and brown tones are flatly applied, which accentuate the depth and clearness of the blue color.

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UPPER LEFT.—A pleasing model from Louise & Co. is made of narrow satin straw-braid joined in the shape of small, irregularly long loops, and showing a dull refined tone of aveline—the new filbert brown. Two long, uncurled ostrich plumes in acanthe green (the new brownish bronze shade) are caught at the base of the crown, at the left side.

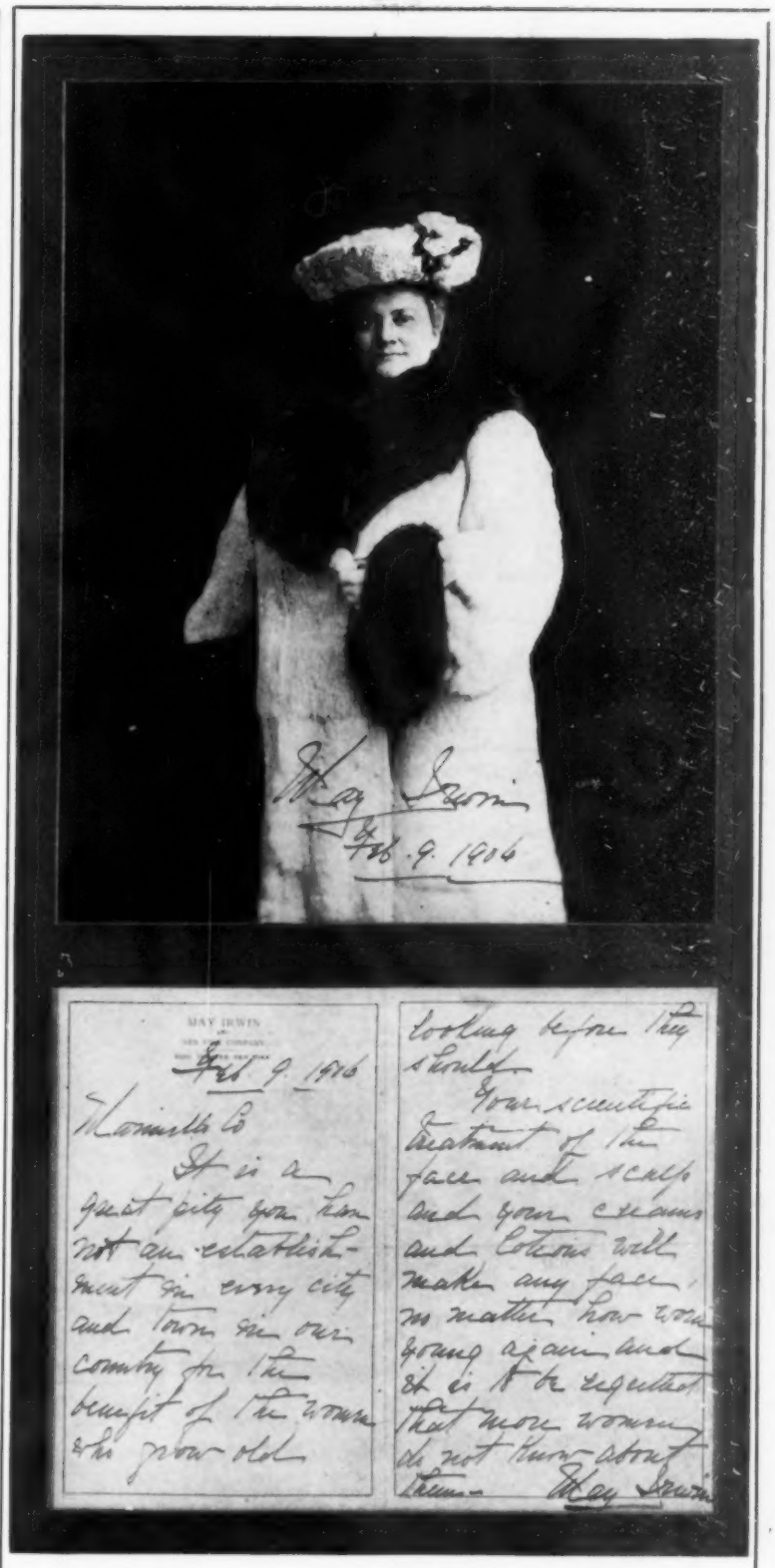
UPPER RIGHT.—The wonderful achievement reached in the new pressed shapes this season is demonstrated in this Marie Louise design in fine white crin. A soft loose band of black velvet ribbon entwines the crown and terminates at the right side in a rosette, slightly stiffened with wire, which in its turn serves for concealing the stems of a full long touffe of silky black and white heron aigrettes.

UPPER MIDDLE.—The model here shown, a new Georgette design, is lavishly trimmed with superb ostrich plumes in terra cotta shades, from the lightest, which is almost a peach shade, down to the deepest (a rich, warm old rose, with just the faintest touches of yellow in the cast.

MIDDLE FIGURE.—The handsome model from Georgette which the illustration portrays is made of supple hemp braid in pale *papillote* (the new rose shade), and has as characteristic feature a large crown, irregular of outline, and softly covered with black Chantilly lace; the wide brim is similarly developed. Exquisite ostrich plumes, six of them, all in rose shades, are carelessly scattered over the back of the crown, and over the brim into the filmy folds of the lace, where they are finished with a center ornament in dull gold.

LOWER LEFT.—In medium large shape for dress wear is this handsome model from Knox, developed all in black. It is trimmed with a long, very dense and broad Amazon plume, and a full panache of shorter plumes.

LOWER RIGHT.—This model from Jessette portrays a large shape of yellow leghorn with a broad brim, faced with "aeroplane" velvet on the under side. A double wreath of small, leafless rococo roses in soft shades of pink is laid about the front and side of the crown; an immensely full panache of ostrich plumes in the same aeroplane tones is placed at the back.



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KANSAS CITY, MO., Mrs. J. C. McGavran, 1114 Main St.
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Imported Spring Model

Designed by a prominent milliner of Paris, a striking creation of simplicity and elegance—a hat that would ordinarily retail for $45. You can have one just like it for less than half that amount. Here's the secret: Ostrich plumes purchased in department stores and millinery shops carry three or four middlemen's profits. Our plumes carry only one small profit, because we sell direct from the ostrich to you—a saving of 50 per cent.

Get two of our 19-inch willow plumes illustrated below at $5.95 each (retail elsewhere $12.00), tack them on a hat like the above, which you can purchase in your local store for $5.00, and you have a beautiful $45.00 hat for $17.90.

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19-inch Willow Plume

This one worth $12.00 Our price **$5.95**

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This Spring ostrich plumes will be worn more extensively than ever, as shown by the advance Spring styles of prominent milliners, and our new stock, just made up for this season, is the largest and handsomest display in the United States.

Order by mail just as safely and with as much satisfaction as a personal call would give—even more care and attention by an expert judge of plumes given your order.

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$6.75

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With extra large full head and long flues. Worth $10.95; our price..... **$6.75**

16 to 17-inch, worth $7.95, at..... **$3.75**

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A R T

EXHIBITIONS NOW ON

NEW YORK. Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17.

Metropolitan Museum. Special loan exhibition of works in color by Whistler. March 15 until May.

Montross'. Annual of the Ten American Painters. Until April 15.

Tooth's. Paintings by Henry W. Ranger, and early English engravings in color.

Scott and Fowles. Paintings by the Barbizon and Dutch masters. During March.

National Art's Club. Portraits and figure pictures by the Hungarian artist Louis Mark.

Houghton, Mifflin & Co.'s. Exhibition of book binding by Miss L. Averill Cole.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson and etchings by Leopold Flameng.

Astor Library. Illustrations of iron work of the Louis xv and Louis xvi periods.

Baltimore. Mr. Walter's private gallery. Open Wednesdays and Saturdays until April.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Minneapolis. Seventh annual exhibition of the State Art Society. March 26 to April 5.

New Haven. Curtiss Gallery. Tenth annual of the New Haven Paint and Clay Club. Until March 31.

Washington. Congressional Library. Collection of lithographs illustrating its development in different countries during the last hundred years.

Corcoran Gallery. Nineteenth annual of the Society of Washington Artists. Until March 27.

Worcester. Art Museum. Paintings by Paul Dougherty. Until March 31.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Seventy-first Regiment Armory. Actors' Fund Fair. May 9 to 14.

Baltimore. Maryland Institute. Exhibition of paintings. Opens April 5.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T. Square Club. April 9 to May 8.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30.

AUCTION SALES

New York. Mendelssohn Hall. The Charles T. Yerkes collection of paintings. April 5, 6, 7 and 8 at 8.15 p. m. Oriental rugs and tapestries April 8, at 2.15 p. m.

GOSSIP

THE eighty-fifth annual exhibition of the National Academy of Design, which was opened with a private reception on March eleventh, will, this year be free to the public, all day, and until ten o'clock in the evening on Mondays, instead of as heretofore, only on Sunday afternoons. At all other times the admission will be fifty cents.

The exhibition is so overcrowded, with its 471 pictures and 34 sculptures, that the hanging is necessarily most unsatisfactory, and in marked contrast to the admirable arrangement at the winter show.

The prize pictures were awarded as follows: The Thomas B. Clark prize of $300, to The Buccaneers, by Frederick J. Waugh—a spirited composition showing a vessel being boarded by pirates; the Inness gold medal, for the best landscape, to J. Francis Murphy, for The Shadow of the Hill; the Saltus medal to Douglas Volk, for The Little Sister; the Julia A. Shaw memorial prize for the most meritorious work by an American woman, to Susan Watkins, for an interior; and the three Julius Hallgarten prizes, respectively to Gifford Beals, for his picture entitled the Palisades; to Louis D. Vallaint, for Woodland Play, and to Charles Rosen, for The Summer Breeze.

A few of the most important works shown are: The Venetian Water Carrier, by John S. Sargent; November, by Merritt Post; Brothers, a portrait by Lydia F. Emmet; "The Song", by Hugo Ballin; The Tenth Man, a portrait of himself by John W. Alexander; Pines, by Charles Warren Eaton; portrait of A Baby, by Robert Henri; portrait of Miss Alice Chase, by Irving R. Wiles; The Green 'Bus, a Washington Square Scene, by W. Glackens; The Winter Sun, by Gardner Symons, and Adagio, a nude figure, by Miss Genth.

Perhaps the most important loan exhibition of the season in New York is that of works by James McNeil Whistler, which opened at the Metropolitan Museum of Art on March 15th, for not only is he conceded to have been the greatest master this country has produced, but, strange as it may appear, few, if any, of our famous artists are up to this time so meagerly represented in our public museums. That this will not be the case always in regard to the National Gallery, in Washington, has been assured by the gift to the nation by Colonel Charles L. Freer of Detroit, to take effect upon his death — Colonel Freer's Whistler collection being the largest in the world—but it must necessarily remain true of most galleries for the reason that Whistler's paintings have increased so rapidly in price since his death that few would be able to acquire any considerable number of them, save by gift, even if they could be found for sale. For example, the artist's portrait of his mother, called Arrangement in Gray and Black, which it is said the Metropolitan could have had for $2,250 and which was purchased by the French Government and is now in the Luxembourg, would bring considerably over $100,000 if it were put on sale. Next to the Freer collection the most important single Whistler collection is that belonging to Mr. Richard Canfield, and from both of these many examples are shown at the present exhibition.

Fountain for Mr. John Hammond's garden, by Miss Enid Yandell, shown at the recent exhibition of the Architectural League

The Metropolitan has been fortunate in receiving recently a Whistler portrait of Mr. Edward G. Kennedy, by gift from Mr. Kennedy, while among the other late acquisitions are a replica of the "Crouching Venus," which is a rival of that in the Louvre; an original Greek lion of the fifth century, and a small room, which is an exact copy of one from a house in Boscoreale, the town next to Pompeii, and buried by the lava from Vesuvius at the same time. In this room old Roman frescoes, which have been owned by the museum for several years, and are the only ones outside of Naples, decorate the walls, while the window is fitted with an original iron grating.

(*Continued on page 54.*)

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On the first day, or rather on the night of the Whistler exhibition, for there was a private view on the evening of March 14, the new wing of the Metropolitan Museum was opened with a reception at which the trustees received distinguished guests. In this new part of the building, which consists of a large central hall and twenty-five small galleries, and which cost $750,000, are shown the Hoentschel collection of decorative art, bought by Mr. J. P. Morgan for a sum said to be close to $1,000,000, and the Bolles collection of English and colonial furniture, given by Mrs. Russell Sage, as well as a number of other fine exhibits.

At two of the recent auction sales several important paintings were sold for considerably less than had previously been paid for them—among them Corot's notable picture, Dance des Amours, which was included in the collection of 122 works owned by the late James S. Inglis, and sold at Mendelssohn Hall on March 9th for a total of $60,595. This Corot was bought ten years ago for $36,500, while at this sale it brought only $31,000. Other works included three by Daubigny, the Open Sea, ($1,100); Bacchus Finding Ariadne, ($2,200), and Diana Surprised, ($2,200); Waiting for the Carriage, by Stevens, ($4,000), and After the Bath, by Degas, ($2,500).

On the following night at the same hall, the collections of the late Judge Charles H. Truax and Frederick C. Hewitt were sold, and in the former a landscape by Mauve, for which Judge Truax a few years ago refused $20,000, brought only $6,500. The total for this collection was only $12,840, and for the Hewitt collection $31,825.

The sale of the Charles T. Yerkes collection of rare art objects will begin on April 5th and continue for a week or ten days. The paintings, consisting of notable works by distinguished ancient and modern masters, will be sold at Mendelssohn Hall on the evenings of April 5, 6, 7 and 8, and the Oriental rugs and tapestries at the same place on the afternoon of April 8th. All the other objects contained in this valuable collection will be sold at Mr. Yerkes' late residence, 864 Fifth Avenue on the afternoons of April 11th and the following days. Admission to the sales will be by card only and this may be obtained from the American Art galleries.

The J. A. Garland collection of 104 snuff-boxes, which was probably the finest ever gathered, consisting entirely of jewel set or enameled gold examples, was sold by the American Art Galleries on February 26th for a total of $51,041. The highest price—$4,050—was paid for a Louis XVI box on the lid of which sportive cupids are painted in the manner of Boucher. Two other Louis XVI boxes were sold for $1,050 each.

A recent gift to the National Museum, at Washington, consists of a valuable collection of laces and fans, and is made by Miss Anna T. Fairchild, who now lives in Paris. Miss Fairchild received the collection from her aunt, a daughter of William Cullen Bryant, and it is to be known as the Julia S. Bryant collection.

An appropriation of $130,000 has been voted by the Senate for a national representation at the Exposition of History and are to be erected, and a Commissioner to commemorate the fiftieth anniversary of Italian independence. Suitable buildings are to be erected, and a Commissioner-General, at a salary of $10,000, and a Secretary, at $5,000, are to be in charge of our exhibit.

The McCall bill, authorizing the President to appoint a National Commission of Fine Arts, to consist of seven leading artists, whose duty it will be to pass on all buildings, collections, etc., undertaken by the Government, has also passed the House. The commissioners will not receive salaries, but their traveling and board expenses will be pajd.

The collection of representative modern American paintings gathered together by Mr. Hugo Reisinger, of New York, who was instrumental in bringing to this country last year the collection of modern German pictures shown at the Metropolitan Museum in New York and in other cities, will open at the Royal Academy in Berlin on March 15. Afterwards it will be shown in Munich and, it is hoped, also in Paris and London.

The Art Institute of Chicago has recently announced the gift of an annual prize of $1,000, and a gold medal, by Mrs. Potter Palmer, as a memorial to her husband. The prize is to be awarded by competition to the best work of art by a living artist at the Institute's annual exhibition of American paintings and sculptpre, and while there is no stipulation as to subject, or time of execution, it is understood that the work shall be of recent date. The Institute has already awarded three other money prizes—two by N. W. Harison, of $500 and $300, respectively, and one by Martin B. Cahn, of $100.

On May 9 the Actors' Fund Fair will be opened by President Taft at the Seventy-first Regiment Armory, in New York, and to celebrate the event Chester Beach, probably the youngest American sculptor, has been commissioned by Archer M. Huntington, president of the American Numismatic Society, to make a gold medal for the president, which will be presented immediately after the opening address, by a committee of twelve of the leading actresses in the country. From the same design as the country.

The art exhibit will be the most complete collection of paintings, drawings and etchings of the stage and stage-folk ever gathered together at a single exhibition. Under the chairmanship of John W. Alexander, president of the American Academy of Design, the art committee has obtained the loan of some of the rarest pictures in the private collections of the city, and a unique illustrators' exhibit has also been devised by Albert Sterner.

Giving variety to the display will be reproductions of rooms of houses famous in the history of the stage—among them Shakespeare's—and in these valuable relics and momentos will be auctioned off by leading actors.

Early enough to be exclusive; late enough to be authentic—the crystallization of the Spring Styles—in the next issue of Vogue dated April 15. A great double fashion number for twenty-five cents.

FASHION DESCRIPTIONS

PAGE 23

LEFT FIGURE.—Suit of écru silk crash with revers and cuffs of black satin. At the front and back of the skirt are inserted broad plaited panels. The coat fastens with three large embroidered appliques placed diagonally across the front, and an embroidered belt goes half way around the waist in the back.

MIDDLE FIGURE.—Model in cadet blue baroness trimmed with self-tone braiding. The skirt is finished at the back in a novel manner.

RIGHT FIGURE.—Of golden-colored basket weave pongee trimmed with embroidered bands of satin in a darker shade.

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LEFT FIGURE.—Dress of marine blue serge trimmed with black braid and narrow folds of black satin. It is made with an odd tunic, which gives slender, long lines. The yoke, collar and puff sleeves are of Italian lace.

MIDDLE FIGURE.—Gown of lizard green silk cachemire with hand embroidery. Made with an overskirt which is slashed at the front, knotted and finished with tassels. Girdle and yoke of green chiffon.

RIGHT FIGURE.—Dress of elephant corduroy trimmed with black braid, closing at the side with a row of cloth-covered buttons set closely together. Belt and small sleeve ruffle of gray surah, and yoke of Cluny lace.

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LEFT FIGURE.—Gown of golden crépon and brown crêpe météor. The bodice is of the crépon, made in surplice effect, and fastening with large buttons. The cuffs and filet are of the crêpe météor, and the yoke is of gold allover lace.

MIDDLE FIGURE.—Of diagonal glacé silk with belt and bands of cloth. The skirt is made with a drapery at the back, which is loosely knotted and hangs to below the knees. The loose puffs on the sleeves are of chiffon.

RIGHT FIGURE.—Model of olive green eolian with panel and border of same tone cloth. The bodice is veiled with a layer of chiffon, underneath which a black velvet ribbon is draped around the bust. Hand embroidery trims.

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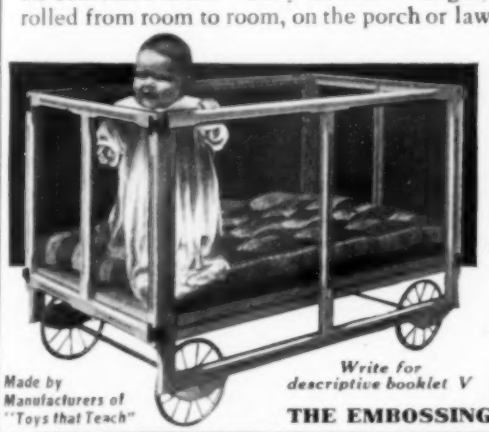

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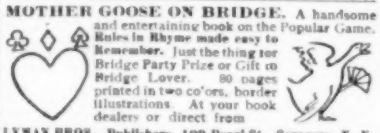

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Administrative manager at the Metropolitan

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GIULIO GATTI-CASAZZA
General manager at the Metropolitan

M U S I C

THE MANAGERIAL SITUATION AT THE METROPOLITAN OPERA HOUSE STILL FAR FROM HARMONIOUS—GATTI-CASAZZA AND DIPPEL SAID TO BE IN A FINAL STRUGGLE FOR SUPREMACY—"PIQUE DAME" A SOMBRE-HUED OPERA WRITTEN TWENTY YEARS AGO IS PRODUCED IN AMERICA FOR THE FIRST TIME

SINCE the beginning of the year a number of directly interested persons have been speculating as to the future policy of the Metropolitan Opera House, and whether or not Giulio Gatti-Casazza or Andreas Dippel would emerge triumphant from the struggle for managerial supremacy. Very recently, after the daily newspapers had printed numerous articles, in which administrative manager Dippel was held up as an object about to be dropped over the side of the operatic ship into the cold waters of oblivion, the executive committee of the Metropolitan gave out a statement to the effect that it had decided to defer until May 1 all action concerning the future administration of the opera house, and although it has not been possible to secure official confirmation of Gatti-Casazza's victory, there is much to indicate that he is to be the general manager, with full and undisputed authority, next season. For example, the Italian manager was responsible for several productions at the Metropolitan that were the leading artistic and financial successes of the season, whereas not only did Dippel fail to bring forward anything of equal importance to "Orfeo" (one of the finest productions this operatic generation has known) or "La Gioconda," but advocated an expansion policy which he was unable to carry to a financially successful conclusion, and thus, it is said, lost his former prestige, which had been built on a wide familiarity with the inner workings of the Metropolitan Opera House.

But, while it was said that Dippel, who has had a fine business training and experience, was responsible for the loss of something like a half million dollars, this year's deficit due to failures, it should be borne in mind that the executive committee of the Metropolitan Opera Company, composed of W. K. Vanderbilt, Clarence H. Mackay, and Otto H. Kahn, is not in the habit of permitting subordinates to establish policies not in accordance with its own opinions, and that if there is a deficit due to the carrying out of a plan of "expansion" there may be others responsible for a part of it besides him.

However, whether or not he was mainly to blame, the fact remains that he has been mentioned as the man selected for the post of general manager of the Chicago Grand Opera Company, which will come into existence next season at the Auditorium, and although thus far he has refused to speak for publication, he has intimated that he may accept the place which many believe he must accept if he wishes to remain with the Metropolitan organization. At all events the man who will have charge of the Metropolitan in New York next season will be Giulio Gatti-Casazza, and he will also be given the opportunity he has asked for of proceeding without interference along lines that he believes will be artistically and financially successful.

This being so, two New York newspapers have recently predicted the sway of Italian opera, to the exclusion of German and French works, and that such a thing will react unfavorably upon the foremost institution of its kind extant, but it is possible that this will not be borne out by facts, for it is believed that Gatti-Casazza favors operatic schools other than the purely Italian. At least criticism should be deferred until such time as we are able to observe just what operas New York will have at the Metropolitan, for that the lyric and opera comique performances, which have prevailed this year at the New Theatre, are to be discontinued, and that there will be fewer out-of-town presentations of works from the regular repertoire, is an assured fact. Certainly Brooklyn will not have many performances at the hands of the Metropolitan company, and Philadelphia will have to be content with even less, while Baltimore must get along with four or five in place of several times that number. In short, the future policy of the Metropolitan will be to concentrate on the home performances, and in view of the fact that the chief financial support comes from the people of New York, this seems wise.

"PIQUE DAME"

TSCHAIKOWSKY'S "Pique Dame" (the Queen of Spades) was produced in this country for the first time at the Metropolitan Opera House on the afternoon of March 5, and achieved a distinct artistic, as well as a mild popular, success. The precise niche into which this somber-hued opera is to fit can hardly be foretold, but it is an interesting work

(*Continued on page 58*)

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MUSIC

(*Continued from page* 56)

and its presentation was admirable from every standpoint. Indeed, when one considers that it was written twenty years ago, it is surprising that it should measure up so well with the modern works, for although there are many appealing melodic portions, there is still a good deal to suggest the musical treatment of present-day composers, of whom Puccini is the one with whom the general public is perhaps most familiar.

There are few set airs in this opera—the composer satisfying himself with the broader ariso form—and in the exceptions (notably Tomsky's narrative of the three cards, and the duet of Lisa and Pauline, in the second scene) the numbers are lyric to the fullest degree. The third scene is pleasing, and the spectacle of the old French pastoral ballet, with its Haydn-like music not without its effect, but it is more of an interlude than anything else, and in a sense it halts the dramatic action and wanders from the general musical treatment.

The Countess, an old woman not unfamiliar with gambling methods, is supposed to hold the secret of three winning cards, and *Hermann,* a young officer in love with her granddaughter *Lisa,* the betrothed of *Prince Jeletzky,* determining to obtain it, hides in her bedchamber, and causes her such a fright that she dies. *Lisa,* who enters at this moment, believes that her sweetheart the Prince has slain the *Countess* and sends him away, and already nearly insane on the subject, *Hermann* is rendered completely so when the ghost of the dead woman appears before him and gives him the names of the winning cards. Then *Lisa* sends for *Hermann,* and the irrational actions of the young man so affect her that when he leaves her, in despair she throws herself into the river. The final act shows *Hermann* at a gaming table successfully testing the three-card secret, when the *Prince* appears before him, and there in a fit of remorse he stabs himself.

Slezak as *Hermann;* Destinn in the rôle of *Lisa;* Forsell singing the part of the *Prince;* Didur as *Tomsky;* Meitschik as the *Countess,* and Wickham as *Pauline* had most of the work to do, and all did it most creditably.

CONCERNING ANIMALS

WHILE certain wealthy men are arranging to have millions of dollars they have made, administered for the benefit of their fellow countrymen, here and there humanely disposed persons are leaving a few hundreds, or thousands to be spent in ameliorating the condition of animals, and among those who have recently devoted money to the cause of that chief of four-footed burden bearers, the horse, is Adolph Melzer, a successful business man of Indianapolis, Indiana. When the idea of establishing what a local journal calls a Mills hotel for work horses took possession of him, he visited other cities, for the purpose of getting ideas, but found that there is no such institution as he intended to maintain, and accordingly, his first step was to enlarge a barn he had on his own city property. Stalls, both of the box and open designs, to the number of fifty, were built, convenient watering troughs were distributed through the place, and many windows were inserted in the walls. What Mr. Melzer eventually hopes to do is to form a company of business men and incorporate this cheap hotel for horses, the owners to pay for the feed consumed, computed at cost price, but the expense of running the barn to be borne by Mr. Melzer. If an owner is too poor to pay for his animal's sustenance, a plan will be devised whereby he can give labor of some kind, and in certain instances, if a projected investigating committee find him worthy, he will not be required to pay until comparatively prosperous. Mr. Melzer besides looking after the health of his equine boarders, will require that they have comfortable harness, assisting owners to provide it, if they are unable to do so, and is also planning to give every over-worked Evansville horse a few weeks' vacation on a farm, and to secure more stringent State laws in regard to the protection of animals. So far as known to this department, Mrs. Huntington Smith's (Boston) Home of Rest for Horses, is the only institution resembling the Evansville philanthropy.

BAD EXAMPLE FOR YOUNG BOYS

Humane people frequently give expressions to their disapprobation of the hunting practices of Theodore Roosevelt, and a correspondent of the Herald has recently drawn attention to the fact that a certain professed Christian goes five thousand miles in order to kill creatures that he does not need just for the joy of shooting. Does it not seem strange that American magazines should pay enormously for accounts of animal killing, and that in regard to them the Christian church should remain dumb?

A PREDICTION CONCERNING PHYSICIANS

It was not to hearten the anti-vivisectionists that a certain physician has been appealing to his brother physicians to save themselves from professional destruction, but the article which recently appeared in two medical journals and was copied by Life and Health, a pro-vivisection periodical, should certainly bring cheer to those who regard vivisection as a practice as an outworn theory. The theme of this physician's warning is the neglect of the medical profession to use certain drugless remedies, particularly mental healing, and he prophesies that in twenty years at the outside those who do not will be out of business. He alleges that first the drugless healers were ridiculed, then persecuted, then prosecuted, and that finally medical laws were brought about to legislate them out of existence, in spite of which they still flourish. According to this doctor, the reasons why drugless healing has succeeded are because medical men themselves have declared their want of confidence in drugs; because the profession has shown a lack of progress in the conquest of consumption, pneumonia, heart disease, &c.; because of a general neglect of nervous diseases, many of which pass to drugless healers, and because of a mania for operations.

ECONOMICS AND KINDNESS

Among recent stories of work horses, that told of two belonging to a New York contractor is especially interesting—the animals being twenty-six and twenty-five years old, respectively, their present owner having had them both for over twenty years, and neither one having ever cost him a penny for "repairs." Deciding that after years of service they were entitled to live forever after in the country, he sent them to his stock farm, but to his surprise they lost flesh and gave other indications of sadly missing the old routine, so that he had them brought back to easy routine work on acqueduct and subway. It is estimated that the humane and intelligent treatment given these animals, up to the beginning of this year, has netted their owner in service the equivalent of $13,500—and this is certainly a telling economic argument for kindness.

A FAR CRY FROM PIG-STICKING

An incident showing the growth of the humane sentiment is told in connection with the Paris flood. Upon one occasion great crowds gathered on the banks of the Seine at a point where what appeared to be a man, but which turned out to be a pig that had been carried out of its sty by the flood, was making a struggle for life. After humane bystanders had manned a boat, rescued the animal and brought it to shore, one woman declared she could not think of allowing it to be saved from drowning only to be butchered, and offered to purchase it from its owner for $18. After securing the animal, the problem was to get it to its new quarters, and this she solved by buying a collar, to which she attached a rope to be used as a leader. In her promenade as a pig leader she was assisted by a great crowd, who jested and jeered, and finally the pig was installed in his new home. Our forefathers who engaged in pig-sticking by way of sport would doubtless be amazed if told that the time would ever come when people in a flood-plagued city would not only rescue a drowning pig but save it from the butcher's knife.

THE NEGLECTED CAT

Another gratifying indication of the present comparatively kindly attitude toward animals is furnished by Lippincott's Magazine, which published an appreciation of

(*Continued on page* 60)

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33

the back yard cat that, while not solemn, was certainly sympathetic to the extent of insisting that the agonies of a sensient creature are not a fit subject for jest.

WOMAN'S AUXILIARY SHAMES MEN

New York women have also launched a new charity for animals in the establishment of an animal clinic at 325 Lafayette street, Manhattan. The organization responsible for this is the Woman's Auxiliary of the A. S. P. C. A. The announcement was made at the annual meeting on January 13, 1910, and it is said came as a surprise to the members. Mrs. Speyer rapped the parent society rather sharply by stating that the Woman's Auxiliary had several times suggested to the board of managers the establishment of such a place, but that they did not see fit to take up the matter. Though not referred to by Mrs. Speyer, it should be remembered that they squander about $30,000 a year on the ramshackle so-called shelter at East River and One Hundred and Second street. London has had a free animal clinic since 1802, where 275,000 dogs alone have been treated. Berlin's clinic was established in 1886, that of Alfort, France, in 1891; and Copenhagen, Florence, Lyons, Dresden and other cities of Europe also have such clinics. Horses will be treated from 10.30 a. m. to 3 p. m., and cats and dogs from 3.30 to 5.30 p. m., and experienced verterinarians will be in attendance. The whole institution is under the supervision of Thomas F. McCarthy, and Mrs. Speyer's appeal that "every one who loves animals help in the new movement" should have generous response, for the Woman's Auxiliary has already shown administrative ability of a high order, which will undoubtedly be exercised for this new charity.

WORTHY CHARITY

The Women's Pennsylvania S. P. C. A. has recently opened a dispensary for the free treatment of sick or injured horses (the owners of which are too poor to pay for treatment) in Philadelphia, named the Caroline Earle White Memorial, after the president of the society, to whose initiative and perseverance the enterprise owes its existence. There are said to be but two other such institutions in the world—one in Florence, Italy, under the management of the local S. P. C. A., and a large one in England, which is directed by Our Dumb Friends' League. An experienced veterinarian will be in attendance and the medicines and ointments he may order will be provided free by the society. Later, it is intended to supply a regular hospital and to furnish substitute horses for those under treatment.

WHY NOT FOR HORSES

It is to be hoped that no official who may hereafter have authority in the Federal Post Office Department will change the ruling to the effect that the department horses be allowed thirty days' vacation annually, on fine, rich pasture land in Maryland. The chief clerk, in speaking of the innovation, said that as all employees of the government receive thirty days sick leave, he saw no reason why the horses were not entitled to a rest or vacation, and the more especially, since many of them can be spared in summer without the public's business being interfered with. Such sentiments, coupled with such an act, marks a long step forward in the movement for the humane treatment of animals.

BIRD CONSERVATION

As is known to many, William Dutcher, President of the National Association of Audubon Societies, is anxious for the founding of a university which shall be devoted to training teachers in a thorough knowledge of birds, which they can pass on to school children the country over for years to come. Indeed, it is to dissipate this ignorance which exists among the great mass of the people as to the close relation that exists between wild birds and agriculture and forestry that much of the Audubon Society work is carried on. There are nearly six million farms in the country, which means that there are about that number of men engaged in farming, and while it is too late to give them a thorough training in regard to the value of wild birds, it is still possible to make them familiar with the subject, through the distribution of literature and the sending about of qualified lecturers. But it is the enlightenment of millions of school children which is the hope of the future, for when they have knowledge of what service birds do agriculture the day of wantonly destroying them will be forever past. The endowment fund of the Audubon Society enables it to carry on necessary legislative work, and continually to add to the numbers of bird and animal refuges, but the educational branch of the work suffers for lack of money. When it is recalled that the damage done by insects and rodents amounts annually to one billion dollars, it will be realized that the whole country is interested in the conservation of wild birds.

CRUEL POACHING IN HAWAIIAN ISLANDS

In this connection, it may be noted that the Japanese are accused by an American naval officer of having slaughtered a million birds annually for several years in the Hawaiian group of islands, some of the poachers having been caught, but not until several of the islands had been left without a single bird of all the thousands that once swarmed there.

AN ADMIRABLE LECTURE

It would be an excellent thing if a course of lectures on the horse, delivered in this city to a small group, could be repeated in large auditoriums all over the country, for comparatively few really know how to treat this animal properly. The subjects of Miss Ethel Money's talks included stabling, grooming, feeding and exercise; proper shoes; saddles and bridles; hunters; hocks; carriage horses and ponies; riding, driving, hunting and dress. Since the automobile has not yet driven out the horse the need of such information as Miss Money gives is urgent, and it is to be hoped that arrangements can be made not only to have these talks repeated in many centres, but to publish them in book form. In this connection it is interesting to give further publicity to the fact that in some of the European capitals women are returning to horse drawn vehicles for park airings and day time social functions.

IN THE WESTERN SHOPS

(Continued from page 27)

In the first sketch is shown a neck piece which had its origin in Paris, that should prove very acceptable in the spring days when furs are first cast aside. It is made of folds of satin in two colors, black and light mauve, with a narrow box plaited frill of black satin all round. It fits snugly around the throat and fastens in a square bow on the left side. From the bow long ends of two colors ending in a deep fringe of black hangs almost to the waist. Price $10.

THE NEW PETTICOAT

Petticoats seem to be coming into their own again in spite of the narrow order of skirts, and many lovely ones are on view. Short walking skirts with a 10-inch embroidered frill can be bought for $2.50. They are mostly in flower designs, and the scalloped edges are wide and shallow, with nothing to catch one's heels in walking. The jersey top is still very popular on account of its clinging qualities, and garments of this kind with the deep frill of taffeta cost in all colors, $10. A very practical petticoat is made of Japanese silk, which is delightfully soft and washes well. The deep flounce which is shirred on to the upper part is heavily embroidered in a design of chrysanthemums, and it has a dust ruffle underneath. The price is $27.50, and it is not expensive when one considers that laundering costs less and is much more satisfactory than dry cleaning. White point d' ésprit with a deep lace edging is used very effectively as a flounce above another of messaline to finish a Jersey underskirt. This skirt is made in white, pink, and blue, and costs $16.50.

Among the more expensive petticoats is a new idea in trimming. It is a silk fringe 12 inches in width, which hangs from a wide band of faggoting. The petticoat is made of satin foulard, and has a tucked flounce over which the fringe falls. Price $35. (Sketch 3.) A very lovely rest gown, a Francis model, has a foundation of shell pink China silk, and over it is draped in Directoire fashion a soft crêpe de chine in the most delicate shade of sea green, the fullness being caught into a handsome oblong buckle of oxidized silver set with brilliants. The side panels are of the chiffon accordion plaited, and over them pink satin ribbon falls in a cascade. The lace is Oriental, in a very light cream shade. Price $100.

$50,000 was paid for the right to produce "Chantecler" in America. What do you know of this barnyard fantasy that has set the whole world talking? The story of the play, with some marvellous photographs, in the next number of Vogue.

Wedding Invitations

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Value $10.50

Made of sheer linen with fine tucks on front as illustrated, clusters of tucks are neatly arranged on the sleeves and cuffs with fine tucks are edged with frills and close with three tiny buttons. Front of waist has detachable frill at opening. Fine tucks on collar edged with attractive frill—fine tucks are also arranged at back. Open front. All sizes.

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18 inch, $6; 20 inch, $7.50; 22 inch, $10.

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Julia Marlowe

It is gratifying to me to recommend CREME NEROL as a most agreeable cleanser and food for the skin, and to endorse without reserve Mr. Pullen's method of facial treatment.

Maxine Elliott

I hope you will excuse this tardy acknowledgment of your kindness in sending CREME NEROL, which came at an opportune moment when I was reviling some of the drug-store brand, and yours seemed even more delightful than ever in comparison.

Geraldine Farrar

I am very glad to express my complete satisfaction with the delicious CREME NEROL made by Forrest D. Pullen. It has my hearty and sincere recommendation.

Bernice de Pasquali

Having used your CREME NEROL for some time, I find it most delightfully pleasant in every way, and shall recommend it to my friends as the most perfect cream for massage.

Virginia Harned

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CREME NEROL is exceptional, both as to quality and results. It is superior to any facial cream that I have ever used, and I take pleasure in recommending it.

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CREME NEROL is a combination of the very purest imported oils, and every jar is prepared under the personal supervision of Mr. Pullen, who is a face specialist.

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Used as directed, the tonic effect of CREME NEROL upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced.

It softens, whitens, refines and beautifies with nature's most efficacious aids the sallow, rough or impaired complexion.

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FORREST D. PULLEN

Face Specialist

318 Lewis Ave., Brooklyn, N. Y.

ON HER DRESSING TABLE

CONSIDERABLE interest has been aroused by the importation of a new series of English toilet preparations of more than usual merit. John Bull's Island has always been famed for everything connected with the morning tub and tubbing generally, so it is not surprising that some of the very best preparations for these purposes hail from within its borders.

We may even thank the British insistence upon immaculate personal cleanliness for the new order of things which rivals the high era of Roman civilization in the perfection of all its arrangements for bathing. Londoners seem to have quite fallen in love with the new bath crystals which one finds now-a-days among almost every complete assortment of toilet accessories, and truth to tell, they are immensely useful in bringing the water to a delicious softness as well as leaving upon the skin a delicate and most refined suspicion of fragrance. The crystals are small and sparkling, making a pretty shower of flashing light when shaken into the bath, and the effect upon the skin is delightfully softening and smoothing. The odor is fresh and wholesome, fragrant with some sweet, yet invigorating perfume, which has something the quality of our Florida water in its reviving effect, but it is far more rare in character. The price is $2 a bottle—a little more than the usual sum asked for such preparations, but if one wants to be in the van of fashion in such matters this is without doubt the thing to buy.

A wonderful perfume comes under the name of the same maker; it embodies all the latest ideas in combining the essences of rare blooms into an ideal bouquet; price is $6.60. The toilet water of the same series costs $2.65, the face powder is $2.65 as well and is as delicate as the petal of a rose in the wonderful lightness of its texture. They are all three of the greatest refinement of make, to be ordered confidently by the woman who wishes to avoid heaviness or grossness of odor, and who appreciates a rich, individual and appealing scent.

It is something of a task to distinguish the good from the bad in the multitude of new preparations claiming attention now-a-days, and it is a relief to find that one of these new comers has the seal of merit from a house established over half a century ago. It is in fact the latest product of a firm whose name is known all over the world and whose principle lotion is considered a household necessary in nearly every American home. This last addition to a long list of truly excellent preparations comes in the form of what is known as a dry cream, but this is far superior to many of those we are used to identifying by this designation. It is composed of only the purest materials retaining both freshness and fragrance indefinitely. No oil or grease is included among the ingredients, and it will not encourage the growth of down on the face. Being almost instantly absorbed by the skin, it can be used at any time without injury to gloves or clothing, and leaves a cool, refreshed sensation as well as a pretty velvety finish which entirely eliminates shine or greasiness of skin. In cases of tan, sunburn, chapped hands or lips it is particularly effective. The effect is of course, instantaneous, and instead of the drying quality often found in these greaseless creams, it renders the skin pliable as well as smooth, is an excellent substitute for powder in all usual cases, and is very delicate in substance. Those who motor will find it a great protection if freely rubbed in before going out and equally useful for soothing purposes upon returning. The price is 50 cents for a very generous jar.

No one need longer vainly sigh for naturally curly hair, because a remarkable process has been perfected by a well known hair dresser by which hair may be made to curl permanently. It sounds almost incredible, but it is nevertheless true that this curl artificially put into the hair in every respect resembles that bestowed by nature, and is said to be equally lasting. It takes a good deal of time to accomplish, nearly a whole day I believe, but think of the comfort of hair which only becomes the more curly with damp weather, bathing or any of the things which makes naturally curly hair, curl tighter. This is indeed an important new discovery and does away entirely with the use of tongs or irons. The price is high for this is a precious secret and $50 must be paid to have permanently curly locks, but the result should be entirely satisfactory. The originator is one of the best known and reliable hair dressers in this country.

It is often quite necessary to indulge in a course of scientific face treatments after a siege of dust-bearing winds, late hours and extreme temperature, in order to prepare the skin for the summer campaign. From the wide variety of treatments offered it is sometimes a little difficult to find every one combining an appeal to common-sense, as well as to the natural desire for being made beautiful, and a reliable guide in selection is not to be despised. The little establishment where one of the best treatments in town is to be had, is immaculately clean and tidy, perfectly hygienic conditions prevailing in every detail and the specialist in charge has had wide experience in almost every kind of a skin difficulty which can be imagined. She is thoroughly capable and her preparations are excellent in every particular—creams, lotions, tonics and special productions are to be found here which cannot be duplicated in America, and the restfulness of such a haven of repose shut off from all the bustle and hustle of a big city is no small factor in soothing the tense nerves which have helped to draw lines in the face. My advice is strong to those who approach forty to seek this or some kindred establishment every year at this season and put themselves under skilled treatment. It is not necessary to grow old at the age our grandmothers thought fitting, and to modern scientific methods and preparations may be attributed many of the beautiful skins and fresh, unlined faces we see in women who are fifty and even sixty years old. We should avail ourselves of the opportunities of the age and retain youthfulness of appearance as long as possible. At the establishment in question, face massage and electrical treatments are given as well as a new and unique method of getting the lines out of the face with the aid of an Eastern oil of rare potency. Hollows are filled out in face and neck, the drawn, tired look which comes so often after a hard winter is cleared away, wrinkles are lightened when long established and eliminated when not deep seated, the skin is cleared from blemishes, spots and acne are treated, and any dinginess removed. These are, after all only a few of the benefits to be expected, but the woman who gives herself over to conscientiously following rules for a few weeks each spring will find herself richly rewarded by the decided change in her whole appearance. The more strenuous treatments cost $12 for half a dozen, but the preparations can be used at home at a small cost and effectually where the need is not so great.

A comfortable and easily adjusted support for the chin and all the lower muscles of the face is to be worn at night, and does not cause the slightest inconvenience. There is no longer any room for doubt that a support of this kind accomplishes results in a highly satisfactory manner and the overcoming of a double chin, drooping mouth, as well as the correction of lines about the nose and mouth are all to be expected after a certain period of use. Anyone who has ever noticed how many women are disfigured by long, drooping lines from nose to mouth will realize the possibilities for good offered, and in this particular case the device is endorsed by physicians and dental surgeons. It can be firmly adjusted and will not slip or sag, can be laundered easily and is in every way to be commended.

ANSWERS TO CORRESPONDENTS

FEES

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(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

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(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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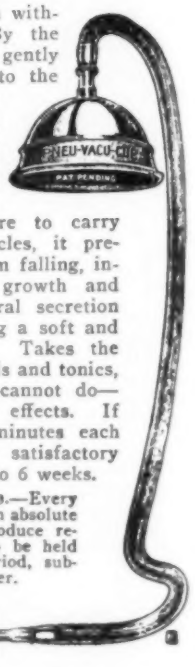
Stimulates the Growth of the Hair



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Blouse and Short Coat Effects

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Tailored Suits from $65

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= Ladies' Tailor =
Sixteen Years at
57 West 28th Street, New York

WHAT THEY READ

SEVEN ENGLISH CITIES. By W. D. Howells. Illustrated. Harper and Brothers. $2 net.

Mr. Howells is seldom happier than in his notes of travel, and his travels in England usually yield him a richer harvest of observation than his journeys in regions that he himself apparently regards as more distinctively foreign parts. The seven English cities discussed in this new volume are Liverpool, Manchester, Sheffield, York, Doncaster, Durham and Boston. Two chapters on Welsh watering places, and one which Mr. Howells entitles "Glimpses of English Character," complete the book.

It must be owned that Liverpool, Manchester and Sheffield seem to have afforded less to the spirit of Mr. Howells than the other four towns, and his matter would have been a trifle thin had it all been of the quality which mainly inheres in the first three chapters. Of course even those chapters have the intimate and urbane charm characteristic of the author, and here and there they show him at his best. It is York, however, that first puts him on his mettle, and his two chapters on that city are almost up to the quality of the matter in his "London Films," and "Certain Delightful English Towns." He is specially happy in his discussion of the King, of whom he caught a glimpse at Doncaster, and to whom, or more particularly to the subject of British royalty, he returns in his last chapter. Boston, of course, Mr. Howells finds inspiring, partly because he is almost an American Bostonian himself. It took courage to attack this subject, for it has been supremely well done by Hawthorne. Mr. Howells found fresh material in the two Welsh watering-places at which he stopped, and the chapters dealing with them are full of distinction and nice observation.

Like most Americans who have not accepted the European tradition, Mr. Howells is vastly puzzled with British loyalty, but he is too tactful to ask an Englishman to explain it. His own predisposition toward state socialism leads him to underrate our economical advantages, though he sees wherein the absence of kingship in our system has worked to our political and social betterment. Because of this socialistic predisposition of Mr. Howells, which tinges all that he observes, his fellow countrymen may well distrust some of the conclusions he reaches from his comparative study of England and America. Nevertheless the closing chapter of general comment has equal interest with the chapters on York and Boston, and it retains all of the author's distinguished charm. It is a pity that our young people who are preparing for college do not have more of Mr. Howells in their English studies, and less of Burke, Addison, and Longfellow. The publishers, we think, might well have spent a little more money on the illustrations to Mr. Howells's text.

Courtesy of Harper & Bros.

"A VIEW OF MONK BAR"
Frontispiece of "Seven English Cities"

THE PROMISE OF AMERICAN LIFE. By Herbert Croly. The Macmillan Co. $2 net.

Those who infer from the title of Mr. Croly's book that he is an enthusiastic optimist as to the United States will soon find upon looking into the work that they greatly misinterpret him. He feels strongly our economic and governmental mistakes and failures, and is not hopeful of our immediate future. Mr. Croly avows himself a

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Hamiltonian, and feels that the first essential of improvement in our affairs is an abandonment of the extreme Jeffersonian view as to non-interference by government in the affairs of individuals and corporations. Nevertheless, he is not an enemy of local self-government, either state or municipal, and he does not sympathize with Hamilton's anti-democratic beliefs. Now Hamilton was by far the wisest of the Federalists, and it is quite possible, could he have lived in full vigor of body and mind to the present time, that he might have grown into something like the attitude of his pupil, the author of this book. Mr. Croly has thought deeply and earnestly on American problems, has thought sympathetically of his fellow Americans as a whole, and has put his ideas into what even those who least agree with him must acknowledge to be a weighty book. The present reviewer does not believe that Mr. Croly has put his finger upon the essential need of the time, but the value, the importance of Mr. Croly's contribution to current problems is undeniable. It is impossible within the space available for the discussion of this book to do more than indicate the general trend of the author's thought, for he has considered the whole field, governmental and economic, of American life, and has discussed the problems involved with extreme closeness and with remarkable fullness. He would not for the moment attempt a radical amendment of the Federal constitution, but he feels that the Federal government must have a larger control over corporations, and that there is an essential defect of administration arising from the fact that under the interstate commerce clause of the constitution corporations are subject to the double control of state and nation. He emphatically declares that perpetual franchises for public service corporations are intolerable, and that where they exist the corporations should be in effect harassed by taxation and regulation until they are ready to relinquish their perpetual franchises for a freer hand under time-limited charters. He would retain a governmental control of monopolized natural resources, such as mines and water power, but he apparently has no disposition to extend such control to ordinary instances of land monopoly. He would tax inheritances, but not incomes.

In the Monroe Doctrine as at present conceived and practically applied, Mr. Croly sees a great danger, but he sets forth an interesting plan of American concert which shall have for its object the preservation of peace and the governmental and economic development of this continent. He is greatly discontented with the state governments, and he discusses several alternatives for the reform of those governments. If we are to have the popular initiative and referendum he thinks we should make a strong effort to improve at the same time the representative institutions of the state, and he inclines toward smaller legislative bodies, and a larger measure of legislative initiative in the governor. He suggests also that it would be interesting to see the British system of ministerial responsibility established in some state. He would recognize labor unions, and favor them by law. Furthermore, he thinks that the non-union man must and should go, but he would impose upon the unions thus favored a large measure of social responsibility.

THE POWDER-PUFF: A LADIES' BREVIARY. FROM THE GERMAN OF FRANZ BLEI. NEW YORK: DUFFIELD & CO. $1.

Herr Blei's clever, and mainly cynical little book, is a melange of fact, fancy, and opinion. His chapters vary in length from a single paragraph to many pages, and his matter is sometimes epigrammatic, sometimes mainly narrative, sometimes essay-like, and in one conspicuous instance obscurely metaphysical. The author is not a friend of the current feminist movement, and, indeed, his book may be regarded as a symptom of the reaction from that movement. His point of view as to women is, as it were, Germano-Gallic. He is temperamentally an aristocrat, and he looks at women through aristocratic eyes. It is only when he discusses motherhood that he shows the broader sympathy, and the higher ideals as to women characteristic of the best American feeling. Some of his most interesting chapters are those discussing such women as Ninon de L'Enclos, the Portuguese Nun, and Madame Hanska, who was the object of Balzac's long, if somewhat capricious, devotion. When Herr Blei discusses fashion he is most entertaining, and upon such subjects he shows the play of a keen observer and extremely nimble intellect. Perhaps he is best represented by some of his epigrammatic sayings, as the following:

"The women who are *par excellence* human beings because they are incapable of attaining to feminine rank, together with the men who are *par excellence* human beings because they are deficient in masculine qualities, form a horde of barbarians fallen from their inheritance."

"The fact that girls are no longer married at sixteen, like our grandmothers, is one of the chief causes for those calamities which we include in the term 'The Woman Question.'"

"A chaste man is a permanent temptation to a woman."

"As for artists and fools, their madness is their livelihood, but the ordinary man never departs far from the commonplace without risk and annoyance to himself and others."

"Nearly allied to the perversity that makes a woman fall in love with a tenor (a thing that may often happen), is the error which attracts her towards poets."

"The immodesty of ugly women, when it does occur, lacks sufficient reason, and is therefore indecent."

"Only a fruitful marriage is a sacrament—that is to say, something beyond our comprehension, bound by invisible threads to eternity."

"Our love for women we owe to our mothers. I say 'love,' for that term includes sensual passion, and has the wider meaning; it endows the women we love with the dignity which we know from our mothers."

"Experience has long since proved that there are only two moments when a fashion is absurd—before it yet exists, and after it has ceased to exist."

"It is well known that a woman dresses directly for other women, indirectly only for men."

"The sum of materials employed in all fashions always remains the same, only the distribution of this material about the body varies."

"For a good half of womankind a new fashion means a misfortune."

"How old the world is, and how young mankind!"

"And is not confession a sweet aftertaste of sin?"

There is much serious speculation in Herr Blei's book, but some of his best and most serious matter does not lend itself to brief citation. Now and then the translator seems to have failed to convey the full import of the original, though for the most part the English is clear and effective. The title of Merimee's Corsican story, "Colomba," is improperly printed "Columbia."

THE FLUTE OF THE GODS. BY MARAH ELLIS RYAN, AUTHOR OF TOLD IN THE HILLS, INDIAN LOVE LETTERS, THE SOUL OF RAFAEL, ETC. ILLUSTRATED BY EDWARD S. CURTIS. NEW YORK: FREDERICK A. STOKES COMPANY. $1.50 NET; POST PAID, $1.67.

The author of this story has taken a great many pages to her romance, and has clogged the narative by an excess of matter that illustrates Indian customs without furthering the development of plot or the display of character. Nevertheless this matter illustrative of aboriginal life has great intrinsic interest, and the author's style of studied simplicity without obtrusive archaism is extremely agreeable. Taken for what it is the book is a notable performance. The story has to do with the barbarous, though not savage, Indian peoples of our Southwest just at the time of their first contact with the Spanish invaders of the sixteenth century. These people lived in community houses, cultivated the earth, had skill and taste in a few domestic manufactures, a traditional symbolic literature, and a somewhat highly developed religion. All of these things are illustrated by the text of the author, while her romance is carried along sometimes as the main thread of the book, often in subordination to the illustrative exposition of national custom.

Mr. Curtis's illustrations vary in quality, but most of them are well drawn, if drawn they are, and not photographed directly from persons and scenes, and few are without charm of composition. They are so chosen as to further the author's object of illustrating native custom. The frontispiece especially has great interest and beauty, and some of the female figures are idyllically lovely. Both text and pictures have genuine distinction.

(*Continued on page 66*)

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THE BLINDNESS OF DR. GRAY, OR THE FINAL LAW. By Canon Sheehan, D.D., Author of "My New Curate," "Luke Delmege," "Glenanaar," "Lisheen," Etc. Longmans, Green & Co., $1.50.

Canon Sheehan writes fiction under the limitations of his profession as a priest of the Catholic Church, but he knows the Irish peasantry and the Irish priesthood, and he has a marked power in the delineation of such characters as he is familiar with. His Dr. Gray, a parish priest, is a finely studied character, a man who hides beneath the stern exterior of the uncompromising logician and theologian a singularly warm heart. It is Dr. Gray's blindness to serve his people for twenty-five years without discovering that beneath the mask of hatred that his severity interposes between them and him, lies the love for which the stern pastor secretly craves. He has severely banished his sister for a slight offense, and he as severely banishes her daughter, his niece; he bitterly rebukes the aged peasant woman on what proves to be her deathbed, and twice he takes an insolent ruffian by the throat and throws him violently out of the presbytery, but he repents of his severity towards the women, and he lives to save the neck of the man, and to set him on the highroad to a decent life.

The author is at his best in his clerical scenes, and one need not be a Catholic, or a believer of any sort, to appreciate the power and beauty of the ceremony in the cabin of the old peasant woman when she joins fervently in the celebration of the mass. There are other such scenes of great power and charm, and there are incidents of peasant life done with the utmost fidelity. When Canon Sheehan gets away from Ireland to London, and to Africa, his touch is less certain, though he still exhibits the skill of the practiced hand. The final lesson of the book is that of love and faith. As a piece of fiction lying far from the familiar paths of the current novelists this book is well worth reading.

FAMILY NAMES AND THEIR STORY. By S. Baring-Gould, M.A. Author of The Tragedy of the Caesars, Curious Myths of the Middle Ages, Etc. Philadelphia: J. B. Lippincott Company; London: Seeley & Co. $2 net.

Mr. Baring-Gould's fascinating book will have some disappointments for Americans of pretentious family names, for he shows that some of the most high-sounding surnames derive from the humblest occupations, while others point to bastardy or crime. The Wallers, for example, were builders of walls, or masons, as we now say, the Shearmans (Shermans) were shearers of worsted or of sheep, the Tuckers were workmen in tucking mills, the Parnells and Purnells were probably descended from a young woman who was no better than she should be, while the Wagstaffs and the Bickerstaffs are descended of families occupying staffs, steths, steads, all of which words mean farm. Surprising enough are the variants of familiar names: the Mathewsons and the Madisons, with several others, go back to the son of Matthew. Mallisons, Marriotts, Moxon, and Moggs, are sons of Mary. From the name Ralph come the Rawlins, Rowes, Rapsons, Rolfes and Roleys. From Roger come Rogers, Hodges, Dodges, Prodgers, Dodsons, and Dudgeons. Examples could be multiplied indefinitely. Few names have gone through more startling transformations than that of Bartholomew, from which come Bartlett, Letts, Letson, Batts, Bates, Battey, Bettison, Badcock, Bartle, Tolley, Tolson and Bartley.

The author attacks an old misapprehension in pointing out that the prefix "Fitz," meaning son, does not necessarily imply bastardy, though it is apt to do so when associated with a syllable indicating royal origin. He points out also that the English family names are not only of Celtic, Danish, Saxon, and Norman-French origin, but are taken from nearly all parts of Europe. In fact, England did centuries ago on a small scale what we have been doing for two generations on a huge scale, that is, took to her bosom, not as conquering invaders, but as peaceful immigrants, men of many nations. The tin mining region of England received a considerable German colony long ago, so that many terms of the business are of German origin, and many families in Cornwall bear more or less corrupted German names. The Aspinwalls were Espagnols, or Spaniards, and there are old English family names of Bohemian origin. After 1685 about 70,000 French Huguenots settled in England; many Dutchmen followed William III into his new kingdom, and when George I came over to take the throne there followed many Hanoverians, besides those much-ridiculed ladies, The Maypole and the Elephant. Mr. Baring-Gould points out that Huguenots of aristocratic name were sometimes descended from poor younger sons who had become Protestant pastors because they might thus avoid both hard physical labor and celibacy.

Along with the scholarly treatment of the author's subject goes a rich vein of anecdotic humor, much of which is contained in the chapters on nicknames, name stories, and changed names. Snooks, we learn, comes from William de Sevenoaks. The Blampys are descended of one Blanchpied, or Whitefoot. Wolsey is a corruption of Wulfsig. The Olivers go back to Olafr, a Scandinavian hero. The Wellesleys are really Colleys, the Cavendishes Guernons. A Scotch family, one Halfpenny, is now McAlpin. St. Jean has become Session in the United States, and Birnus, Barnes.

FRIENDSHIP VILLAGE LOVE STORIES. By Zona Gale. The Macmillan Company. $1.50.

Many of the characters in this collection figured in "Friendship Village," by the same author, published about a year ago, and the present volume might be called a diluted continuation of the gentle, meandering, but often humanly interesting, earlier chronicle. Perhaps the greatest charm in these tales lies in Miss Gale's adaptation of old English words and titles to modern usage; for instance, "Daphne Street"—but can there possibly be a "Daphne Street" this side of Paradise? There is rather less evidence of spontaneous and quaint humor in this collection than was noticeable in the previous volume. By far the most artistic chapter is the one devoted to the neighbor and her heart-breaking sorrow over the loss of the little adopted child. Especially touching is the scene at sunset in the lonely rural cemetery—a bit of exquisite writing that strikes a note of real pathos amid a plenitude of merely saccharine happenings. The book is somewhat long drawn out, but at least it provides a not inappropriate resource for a soporific hour or two.

RECENT FICTION

"JERD CLESS" (Cochrane Publishing Company, New York, $1.50) is an amazingly long novel by Myra Daly with the scene laid in the Rocky Mountain region. The author, apparently influenced by Hardy's tales of rural life, has endeavored to build her story round the employments of the farmers and others in a remote valley. She has introduced many characters, among them Mormons, living in the state of plural marriage, and others of several religious faiths. The hero himself is an apostate from the Mormon church. There is much freshness in the local atmosphere of the story, but the author's dialogue is often tedious and pointless, and the story could have been effectively told in hardly more than half the nearly 500 pages that go to make the volume.

Mr. André Castaigne has more than once proved himself an artist with the pen as well as with the brush. Some ten years ago, for example, he contributed a delightful article to Harper's Magazine on "Strolling Mountebanks," accompanied with his own fascinating illustrations. Now Mr. Castaigne makes his début as a novelist in "The Bill-Toppers" (Bobbs-Merrill Co., $1.50), with illustrations by the author. This is the picturesque and diverting life history of Lily, a vaudeville "artiste," who began her career in childhood as the "New Zealander on Wheels," and after some years of struggle, hardship, penury and a few real triumphs, found happiness on the last page "as she quivered in his embrace." Mr. Castaigne is so thoroughly familiar with the world of the strolling performer, that his descriptions, whether pathetic or humorous, invariably ring true. The illustrations naturally are quite as interesting as the text.

Joel Chandler Harris's powerful novelette of the Civil War, entitled "The Shadow Between the Shoulder Blades" (Small, Maynard & Co.), which appeared serially in a popular magazine two years ago, is one of the best things that ever came from the gifted pen of the lamented

(*Continued on page* 68)

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Wider doors, opening forward instead of backward.

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You will see from the cut that the operator has unobstructed view of the front wheels as the curb is approached.

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"Uncle Remus,." The characters in the tale are of the familiar Southern type and nothing very remarkable occurs until near the end; but what of that! You are listening all the while to a certain Mr. Billy Sanders who, seated on the tavern veranda at Shady Vale, spins the yarn in his own way with inimitable humor and graphic force. The grewsome significance of the title, as revealed on the last page, will not soon be forgotten.

The story of "Half a Chance" (Bobbs-Merrill Co., $1.50), by Frederic S. Isham, relates to the reformation of a convict and ex-prize-fighter, shipwrecked à la Crusoe on a desolate island, in the edifying company of a case of books devoted to law, science and belles lettres. He is led—presumably to dissipate ennui incident to an exile of several years from his kind—to cultivate with assiduity the uplifhting society of literature; so that we are only mildly surprised when subsequently we meet the "Frisco Pet" as a rising barrister in London. Being really innocent of the crime of murder, of which he was originally convicted, John Steele quite naturally makes use of his legal knowledge to get on the trail of the true criminal, and finally succeeds after many perilous and exciting adventures. The basic idea of "Half a Chance" is at least original. The development seems to us rather melodramatic than artistic and convincing. Nevertheless, the story is far from dull.

A long drawn out and unimpressive story of modern city life is "The Call of the Heart" (G. W. Dillingham Co., $1.50), by L. N. Way. A single gleam of wit or humor might have saved the book, for it is rather well written and the author evinces a gift for the well-chosen word in the right place. The divorce question plays an important part in the development of the plot, but we are left in doubt as to the author's convictions. The aged mother who keeps a debit and credit sheet against the Almighty and counts the credits in cash benefits received is the most original character in the story, but her tears and fears grow wearisome long before the end of the 332 pages of the book.

Almost to the sole semblance of reality in Louis J. Vance's latest mystery romance, "The Pool of Flame" (Dodd, Mead & Co., $1.50), lies in the engaging personality of the hero. The brave and resourceful youth who thwarts villainous plots and tempts fate hourly without a tremor is apt in this type of yarn to be an enormously rich American. In the present story, however, Mr. Vance has selected for his hero an Irish gentleman adventurer, who plays his rôle to perfection and wins the reader from the start. Terence O'Rourke, whom we meet first at Monte Carlo, is secretly commissioned to recover, if possible, an enormously valuable ruby, which had been stolen long back from the eye of a Burmese idol, and to deliver duly this so-called "Pool of Flame" to a firm of lawyers in Rangoon within six months. If O'Rourke was successful he was to receive a reward of £100,000. Of course the job was one quite after the Irishman's own heart, and most blithesomely did he undertake perilous adventures on land and sea, while repeatedly called upon to cope with the murderous plots against himself of two unmitigated villains. The love interest, which can scarcely be called obtrusive, centers in a novel and agreeable way around Mrs. O'Rourke, but that will only slightly concern the reader. The O'Rourke, a bit shiftless perhaps, but ever gallant, chivalrous, ingenious and full of native humor, is an unintermittent joy from first to last, and in fact, the whole thing. We should like to see him again.

LITERARY CHAT

"GREAT Cities and Their Problems" is a new book by Delos F. Wilcox, who is not afraid of democracy even when it is concerned in municipal government.

"The History of Mexico," by Señor Justo Sierra and H. N. Branch, is a work announced by the Macmillans. Señor Sierra is the Mexican Secretary of Education, and his appearance as the collaborator in such a work is another sign that public men in the sister republic are anxious to conciliate public opinion at this time. Mexico, with its Dictator President nearing the time when he must necessarily retire, approaches a crisis when it must face the possibility of trying to be a real instead of a sham republic. The next choice beyond the Rio Grande is autocracy or democracy, and it is a solemn choice to make.

"The Ideal Garden," "Garden Difficulties Solved," and a new edition of the "Dictionary of Gardening," with 1,000 illustrations, are appropriate spring announcements by the Cassells.

The Harpers announce among early spring publications a novel by the author of the decidedly successful story called "The Inner Shrine." The new novel, which has been running as a serial in Harper's Magazine, is entitled "The Wild Olive," a phrase taken from Scripture.

"How Americans are Governed" is the title of a book by Crittenden Marriott, in which he describes the Federal Government with a special eye to the interest of young persons.

"The Hermit of Capri" is a new novel by John Steventon announced for immediate publication by the Harpers.

The Bobbs-Merrill Company have just published "The Beauty," a new novel by Mrs. Wilson Woodrow, author of "The Silver Butterfly."

Mr. Chesterton, whose industry begins to be alarming, is the compiler of the Thackeray volume in the "Masters of Literature series of the Macmillans. The book is to contain biographical and critical matter by the compiler, and selections from "Vanity Fair," "The Newcomes," "The Virginians," and other works of Thackeray.

New novels announced by the Macmillans include Winston Churchill's long promised story, "A Modern Chronicle," the third and last of the posthumous Crawford romances, "The Undesirable Governess," "An Unwilling Minerva" by Mabel Osgood Wright, "Nathan Burke" by Mary S. Watts, which is described as "in some ways a return to Thackeray and the great age of English fiction," "A Life for a Life" by Robert Herrick, and "A Brood of the Eagle," being the continuation, so to speak, of James Lane Allen's book, "The Bride of the Mistletoe."

"Revolution" is the title of Jack London's new socialistic book, about to be issued by the Macmillans. Mr. London really takes himself too seriously as a social philosopher, but he is an excellent and picturesque reporter, and on that account his books on the social problem have a peculiar interest.

Among the spring novels announced by the house of Cassell are "A House of Lies" by Sidney Warwick, "Blind Hopes" by Helen Wallace, "Who Shall Judge" by Silas K. Hocking, "Beyond This Ignorant Present," published anonymously, and "London and a Girl" by Alfred Gibson. These books all have qualities of earnestness that mark them out from the ordinary sensational fiction of the day.

An important book announced by Cassell and Company is Clement K. Shorter's "Napoleon in His Own Defense," being the fallen Emperor's own view of his detention at St. Helena and of his career as soldier and ruler, embodied in his letters to Lady Clavering.

Joseph Crouch in his "Puritanism and Art," just announced by the Cassells, endeavors to meet the long-accepted accusation that the saints were the uncompromising enemies of taste. In view of the fact that the greatest of the Puritans was one of the greatest English poets, and that he has given us the most inclusive epigrammatic embodiment of what poetry should be in his wise and noble phrase, "simple, sensuous and passionate," there ought to be room for Mr. Crouch's contention.

"The Fables of La Fontaine" have just been added by the Putnams to their series of Classiques Français in the original. Jules Claretie of the French Academy furnishes the preface, and the book is issued in the attractive form that has characterized the preceding volumes of the series. The perfection of La Fontaine's work as exhibited in these delicious fables makes every discriminating reader realize that here was a supreme master in a mode of literature that seems utterly beyond the attainment of those who write in the English tongue. Our fabulists have done clever things, but their touch seems heavy after La Fontaine, their humor almost dull.

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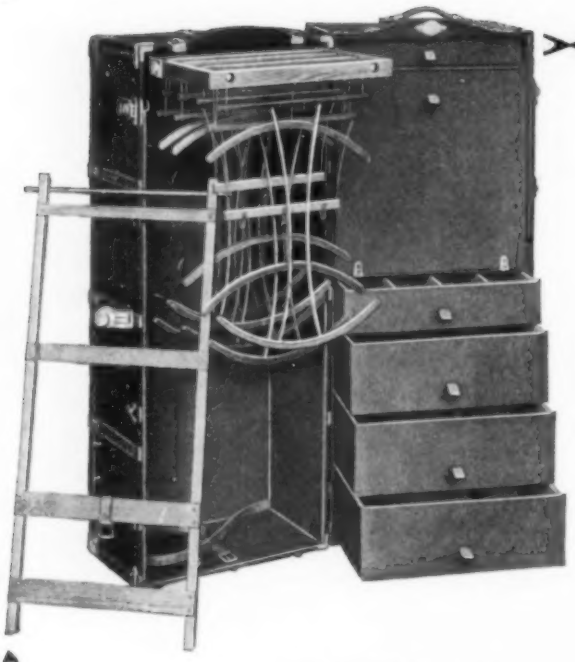

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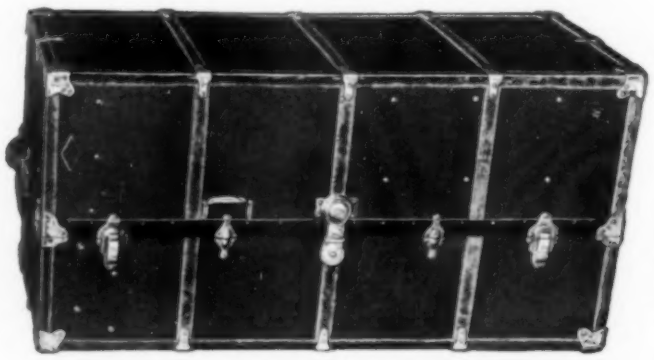

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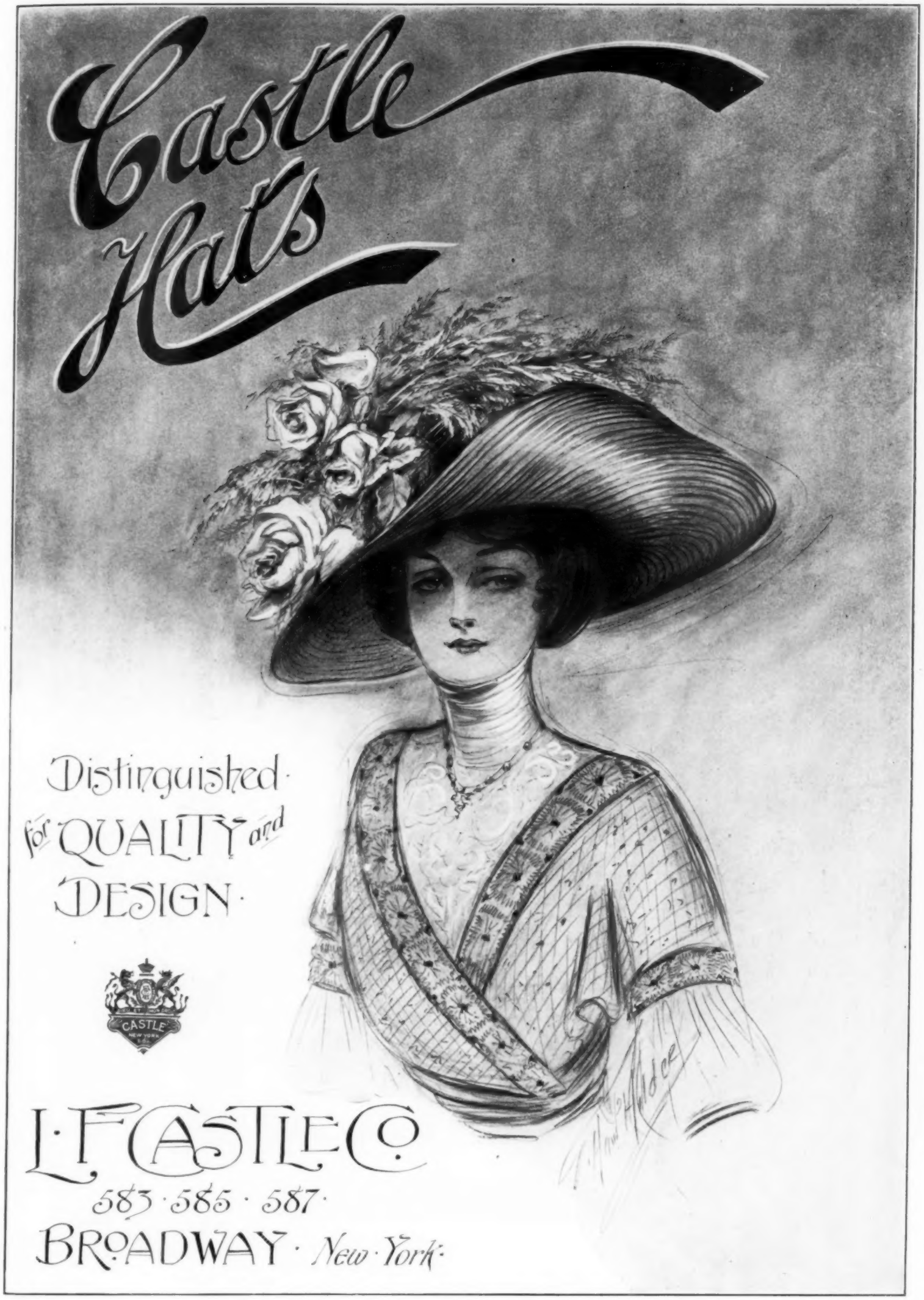
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